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GOD SAVE THE KING.

AN ACCOUNT

OF THE

NATIONAL ANTHEM

ENTITLED

GOD SAVE THE KING.

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OF THE

NATIONAL ANTHEM

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GOD SAVE THE KING!

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SELECTED, EDITED, AND ARRANGED,

BY RICHARD CLARK,

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TO THE

MASTER, WARDENS,

AND

COURT OF ASSISTANTS,

OF THE

Worshipful Company

OF

MERCHANT TAILORS.

GENTLEMEN,

IN writing the History of our justly celebrated National Anthem, "*God save the King*," which, by your kind permission, is dedicated to you, I beg to assure you that this account has been the result of long and most assiduous research, during which no expense has been spared, to render it in all respects worthy the Patronage of your *Loyal and Worshipful Company*, as well as interesting and acceptable to the Public. I beg also most respectfully to thank you for your kindness, in permitting me to search your ancient Records respecting the grand and sumptuous entertainment given by your Loyal Company to His Majesty King James the First, on Thursday, July 16, 1607, congratulating him on his happy and wonderful escape from the Powder Plot, for which occasion the Anthem was written.

These records have been of the most essential service to me, as they have been very instrumental in proving what I asserted in my prospectus, that the words of the Anthem were written at the particular request of the Merchant Tailors' Company by that celebrated poet Ben Jonson, that the music was composed by Dr. Bull, and that it was first sung in your Hall by the Gentlemen and Children of the Royal Chapel, who were all in attendance, with the Dean, the Sub-Dean, the Organist, and Master of the children, in their habits; an Organ also being placed there on that occasion only. It also appears from the same Records that the grace "Non nobis Domine*" was first sung on the same occasion by the said children, standing at the King's Table†; and that the reason why such difficulty and obscurity have so long hung over the history or origin of the above Anthem, must be, that the grace, songs, sonnets, and music, which were composed and sung, and the speeches made at your Hall upon that great occasion, were all lost, or purposely destroyed‡, or burned in the great Fire of

* The composer, Mr. Byrde, being present as one of the Gentlemen of the King's Chapel. No other grace is known, and that has been handed down to us from the same period, viz. 1607.

† Stowe and Howes's Chronicle, page 891, 1615.

‡ Jonson might probably have destroyed them himself, for after he had killed Chris. Marlow, in a duel, he was committed

London, in 1666, when part of your Hall was consumed. Your worshipful Company may, however, justly claim the honour of having set the example to succeeding ages of true and genuine loyalty, by having caused to be written at your particular request, and first sung in your Hall, the most loyal and popular Anthem that ever was composed: For this Anthem not only prays to the Almighty for the safety and future protection of the King, but for that of our holy religion, laws, and people, thereby embracing every thing that is sacred to us as Protestants, and dear to us as Englishmen.* It is also worthy of notice, that the *present* Court of Assistants follow, most religiously, the example set them by their predecessors: the same beautiful and solemn grace, "*Non nobis Domine*," and the incomparable Anthem, "*God save the King*," are invariably sung at the public festivities given at your Hall.

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to prison, and made a convert to the Church of Rome, in whose communion he steadily persisted for twelve years.

BIOG. DRAM. p. 414.

* This Anthem being addressed to the Divine Being for protection, should be performed in a much slower and more solemn manner than it is usually done; and it is worthy of commemoration that the late much respected and truly lamented Duke of Kent, (the great friend and patron of public charity, wherever he presided,) commanded that it should be so performed.

I beg also most respectfully to return you my sincere and grateful thanks for your munificence and liberality, in subscribing to this work for Forty Copies, and also for your kindness in condescending to patronise the same, by allowing me to dedicate it to so highly respected and worthy a MASTER, WARDENS, and COURT of ASSISTANTS, under whose powerful influence it cannot fail of success.

It would be ungrateful in me to close this account without thus publicly declaring how much I feel indebted to Mr. Teasdale, Clerk of the Company, for the great readiness with which he preferred my request that I might be permitted to dedicate this Work to you, and in guiding and assisting my research into the Records of *the Merchant Tailors'* Company, as well as for other valuable information, which he has, in the most handsome and gentlemanly manner, afforded me during the progress of this Work.

I beg, GENTLEMEN,

Most respectfully,

To subscribe myself,

With great deference and respect,

Your much obliged

And grateful humble Servant,

RICHARD CLARK.

INTRODUCTION.

In bringing before the public an account of our national anthem, "God save the King," about which so much has already been written, it might appear that nothing new or interesting could be stated on the subject. Notwithstanding many apparently insurmountable obstacles, it will, however, be seen in the course of the following accounts, that the Editor has traced it from the present period upwards, through the different reigns, to the time mentioned in his Prospectus; and as it had been generally understood that H. Carey was the author and composer, it was necessary to contradict that statement, before he could proceed any farther. It will be seen in the course of the following Work, that Carey neither had, nor could have had, any claim at all to the composition, or in bringing it forward in 1745 or 1746, the time so confidently stated by his son and Mr. Galliard, as that in which he brought it forward

---H. Carey having died two years previous to that date. It was nevertheless revived at that period, though not by Carey, but by and at the desire of Mrs. Cibber; and sung by herself, Mr. Beard, and Mr. Reinhold the elder, at Drury-lane Theatre. Mrs. Cibber was sister to Dr. Arne, who arranged the tune for the band; and his account of it, then given to the Duke of Gloucester, will farther prove that the Author was unknown, and that Carey had nothing to do with it; nor is it very probable that a man upwards of eighty years of age should have taken an active part at that theatre, without the knowledge of Dr. Arne, had he then been living. I shall here mention a remarkable circumstance of Carey, which is, that he must have been upwards of eighty years of age when his son G. S. was born, as G. S. died in 1807, being 64 years of age, which brings it to the year of the death of H. C. 1743, and from 1743 to the year 1795, (the time G. S. C. received the letter from Dr. Harrington,) a period of more than 50 years, G. S. C. does not even mention the Anthem in any of his writings; and his journey to Windsor will prove the fact. So that G. S. C. himself knew nothing on the subject. I have not been able to trace any account at all of the national Anthem having *been sung* in the time of JAMES THE SECOND, at which period

many accounts state that it was written. It will however be proved that those statements cannot be correct, because the Anthem cannot be made to apply to that Monarch in any period of his short reign, he being a Catholic, as acknowledged in those accounts. But many songs may be found, written in praise of King James the Second, with those sentiments in them. I shall give some from a work lately published, called Jacobite Relics :---Song 30, the title, " *The King shall enjoy his own again;*" beginning, " In summer's day," containing three verses, each verse ending as follows, " Huzza ! they cried; Huzza! they all replied, *God bless our noble king!*" and in another, title " *Our Ain Country,*" in the third verse, " *God bless our royal king!* from danger keep him free;" in another, " The king enjoys his own again," all roar, " *God bless and save the king!*" and one with the following title, " The cannons now are at a stand," in the third verse, " *God bless the king and queen,* and save our great James!" Another song, better known than those quoted above, finishes with the same sentiment: it begins, " There was a jolly miller, lived on the river Dee," sung by Hawthorn, in " Love in a Village," and concludes as follows, " *Long live the king!*"

It will also be seen, that the account mentioned by Mr. Evans, and also in the Morning Chronicle,

16th May, 1820, cannot, under any pretence whatever, be considered a correct statement given of a book published at Aberdeen in 1682; because the air with the title "God save our noble King*" was *known* some years before *King James the Second* was crowned. This will be proved in the course of the following work, which clearly points out, that the Anthem does not apply to *King James the Second;* but that it was meant for King James the First,—"*God save great James our King,*"—and this will be seen by a statement of Dr. Cooke, which I will venture to say, from such authority, may be depended upon. It states, in an account which will be seen at length hereafter, that E. J. being anxious to know some farther particulars respecting this majestic song, called on Dr. Cooke, late organist of Westminster Abbey, who corroborated the story that it was written for King James, and said that, when he was a boy, he remembered very well to have heard it sung to the words, "*God save great James our King.*" This, perhaps, is one of the strongest proofs I might wish to give, because proving, as it will hereafter be seen, that the tune was known some years *before* James the Second was crowned, and the assertion of Dr. Cooke, that it was "God save great James our King," clearly

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* Date of the book, 1676.

demonstrates that it must apply to King James the First; and nothing will more fully strengthen that fact, than the composition having been ascribed to so many different composers, at the very time it was said to have been written, viz. to *Purcell*, *Jones*, *Young*, and *Rogers*, who never laid claim to the composition, nor is it to be found in any of their works. It therefore appears, that the name of the composer was then unknown; and farther, if the composer had then been living, he would not have suffered it to have been ascribed to any other person, for no man would be ashamed of such a beautiful and truly loyal composition, and would therefore, most justly, have been jealous of any other person's claiming it. It will also be seen, in the course of the following Work, that it was very well known in the reign of King Charles the Second; and in Purcell's 'Orpheus Britannicus,' which will strengthen that statement, are the following words, in a composition beginning, "If prayers and tears," viz.

"Lord save our King! every good subject cries,
Whilst every broken heart 's altar and sacrifice—
Lord save the King was never said
With greater fervency than now."

Implying certainly that it had been said before. I shall mention one more circumstance to prove that the Anthem must have been very well known

in the reign of King Charles the Second. There is a composition of Dr. Blow's, with the following words, viz.

> "God preserve his Majesty,
> And for ever send him victory,
> And confound all his enemies."

Can any one suppose, then, that the Anthem in question was unknown to Dr. Blow?

We now come to the reign of Charles the First, in which it will also appear that the Anthem was very well known, from the following extracts from a pamphlet published in that reign, called "The last Age's Looking-glass; or, England's sad Elegie," viz.:

> "Let Charles' glorie through England ring,
> Let subjects say, 'God save the King!'"

A farther proof will be seen in the following account of Winchester Cathedral, wherein are erected four busts, two of King James the First, and two of King Charles the First, alternately, as father and son. First, King James, with his characteristic motto above it, "Beati Pacifici," *Blessed are the Peace-makers;*" and second, King Charles, "Vivat Carolus," or, "*God save King Charles!*" The sentiments are thus traced back to the reign of King James theFirst, in which reign I stated in my

Prospectus that it was written and composed. No sentiments of the above kind can be found in any anthem, song, or pamphlet, previous to the reign of James the First; but they are found in every succeeding reign. And it will be proved that the Anthem had its origin in the *Powder Plot,* from the following extracts made from the prayers selected on occasion of that horrid device, which have never before been referred to on that account. I shall first notice here, that Dr. Bull composed a tune, with the title of "*God save the King,*" in the reign of King James the First; and we may observe, by the prayers selected in memorial of the Powder Plot, a strong chain of circumstantial evidence, which in argument amounts to positive proof. Can any one then read the above and following accounts, and not candidly own that he is satisfied that it was written for *James the First?* and that it has been handed down to the present time, with this alteration only, *Great* GEORGE being substituted for *Great* JAMES? It is also worthy of remark, that no king or queen previous to King James the First had reigned, for upwards of *Four* hundred years, whose name could very well have been substituted, so as to be sung to the tune, being names of two syllables; but every one since, to the present time, except King William, at which

time it does not appear to have been sung. It will also be seen by the following extracts from sacred history, that the expression of "*God save the King*," may be traced back as far as about three thousand years.

In the 10th chapter of the First Book of Kings, 24 verse, is the following expression: "And all the people shouted, 'God save the King!'" In the 1st chapter of the First Book of Kings, 34 verse: "Blow ye the trumpet and say, 'God save King Solomon!'" Again at the 39th verse of the same chapter: "And they blew the trumpet, and all the people said, 'God save King Solomon!'" Again in the 16th chapter of the Second Book of Samuel, Hushai makes use of the following expression twice: "*God save the King! God save the King!*" Again in the 1st chapter of the First Book of Kings, 25th verse: "God save King Adonijah!"

These are the earliest accounts on record, that I can find of the expression of "God save the King."

I shall now most respectfully request the reader to go through the following accounts with patience and candour, and particularly the statements I have given respecting the Worshipful Company of Merchant Tailors; and consider in his own mind, whether it is, or is not, likely that the Anthem should have been sung at the Catholic Chapel of James the Second,

it being contrary to their form of worship to have any vocal music sung to English words; or whether it is not more probable that it was sung by the gentlemen, children, &c. of the King's Chapel, who were present at the time King James the First dined at Merchant Taylors' Hall. And it will appear that this was not a common meeting, for the purpose merely of making the new Master, but distinguished by the invitation of the King, the Queen, the Prince, and a great number of honourable and noble personages, together with all the Members belonging to his Private Chapel; an organ also being placed there on that occasion only, so that there was a complete and perfect choir; and it is the Editor's opinion, that, previous to the entertainment, service was performed, and the national Anthem then performed. For why should the Dean, Sub-dean, Organist, Gentlemen, Master of the children, and the Children, have attended in their habits, if for the purpose only of making the Master? Here appears to have been the mistake; for the Anthem not applying to James the Second, could not have been sung at his Catholic Chapel.

Lastly, if the Anthem (as stated in some of the following accounts) had been written in honour of King James the Second, he being a Catholic, it would be an accusation against the Protestants;

and then the following two lines of the Anthem would apply to them:

> " Confound their politics,
> Frustrate their knavish tricks."

It has not appeared that any thing of the kind was contrived by the Protestants, and therefore cannot allude to them.

I shall here introduce a Song written in honour of his late Majesty King George the Third, but applying equally to our most gracious Sovereign King George the Fourth, and all the glorious House of Brunswick, whom God, for ever, preserve! and

> Send them victorious!
> Happy and glorious!
> Long to reign over us!
> Around let acclamations ring,
> *Bless the true Church*, and save the King!

SONG.

I.

Here 's a health to old honest John Bull,
  When he 's gone, we shan't get such another;
With hearts and with glasses brim full,
  Let 's drink to Britannia, his mother;
For she gave him a good education;
  Bid him keep to his Church and his King,
Be loyal and true to the Nation,
  And then to be merry, and sing
                Tol de rol.

II.

Some were born for the Court and the City,
  And some for the Village and Cot,
For 'twould be a dolorous ditty,
  If we were all equal in lot;
If our ships had no pilots to steer,
  What would 'come of poor Jack in the shrouds?
And our troops no commanders to fear,
  Would soon be arm'd robbers in crowds.
                Tol de rol.

III.

The plough and the loom would stand still,
  Were we made gentlemen all;
All clodhoppers—who then would fill
  The parliament, pulpit, and hall?
'Rights of Man' make a very fine sound,
  Equal riches a plausible tale,
Whose labours would then till the ground?
  All would drink, but who brew the best ale?
                Tol de rol.

IV.

Half naked and starved in the street,
Were we wandering about *Sans Culottes*,
Would Liberty find us in meat,
Or Equality lengthen our coats?
That knaves are for levelling, no wonder,
We may easily guess at their views;
Pray, who 'd get the most by the plunder?
Why—those who have nothing to lose.
Tol de rol.

V.

Then away with such nonsense and stuff,
Full of treason, confusion, and blood;
Every Briton has freedom enough
To be happy as long as he 's good;
To be ruled by a merciful King,
To be govern'd by Juries and Laws,
Then let us be merry, and sing,
This—this is true Liberty's cause.
Tol de rol.

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SOME ACCOUNT

OF THE

ORIGIN OF

AND OCCASIONAL ADDITIONS MADE TO

THE NATIONAL ANTHEM

"GOD SAVE THE KING!"

DIFFERENCE of opinion having for many years prevailed, in the musical and literary world, respecting the composition of the popular air and words of the national Anthem, "GOD SAVE THE KING," some account of both may not be uninteresting. What the Editor has deemed worthy of consideration is here submitted.*

This Anthem has been traced back to the year 1607, and proved to have been written on the

* Some account of "God save the King" was first published in the Preface to my first volume, called the "Poetry of the most favorite Glees, Madrigals, Duetts, &c." printed in London 1814. It is here reprinted with many other particulars collected since.

happy and wonderful escape of his Majesty KING JAMES THE FIRST from the Powder Plot, and that at the particular request of the Merchant Tailors' Company, and first sung in their hall by the gentlemen and children of his MAJESTY'S CHAPEL ROYAL.

The composition has generally been attributed to Henry Carey, as appears, among other authorities, by the following account of him in the "Biographia Dramatica."

"Henry Carey was the natural son of George Saville, Marquis of Halifax, from whom and from his family he received a handsome annuity till the time of his death. It is said, there were private reasons why he did not retain the name of Saville himself, though he annexed it to the Christian names of all the male part of his own family. He was a musician by profession, and one of the lower order of poets: his first preceptor in music was Olaüs Westeinson Linnert, a German; he received further instruction from Roseingrave; and lastly, was in some sort a disciple of Geminiani. Being but slenderly accomplished in his art, his chief employment was teaching at boarding-schools, and among people of middling rank in private families. Though he had but little skill in music, he had a prolific invention; and very early in life distinguished himself by the composition of songs, being

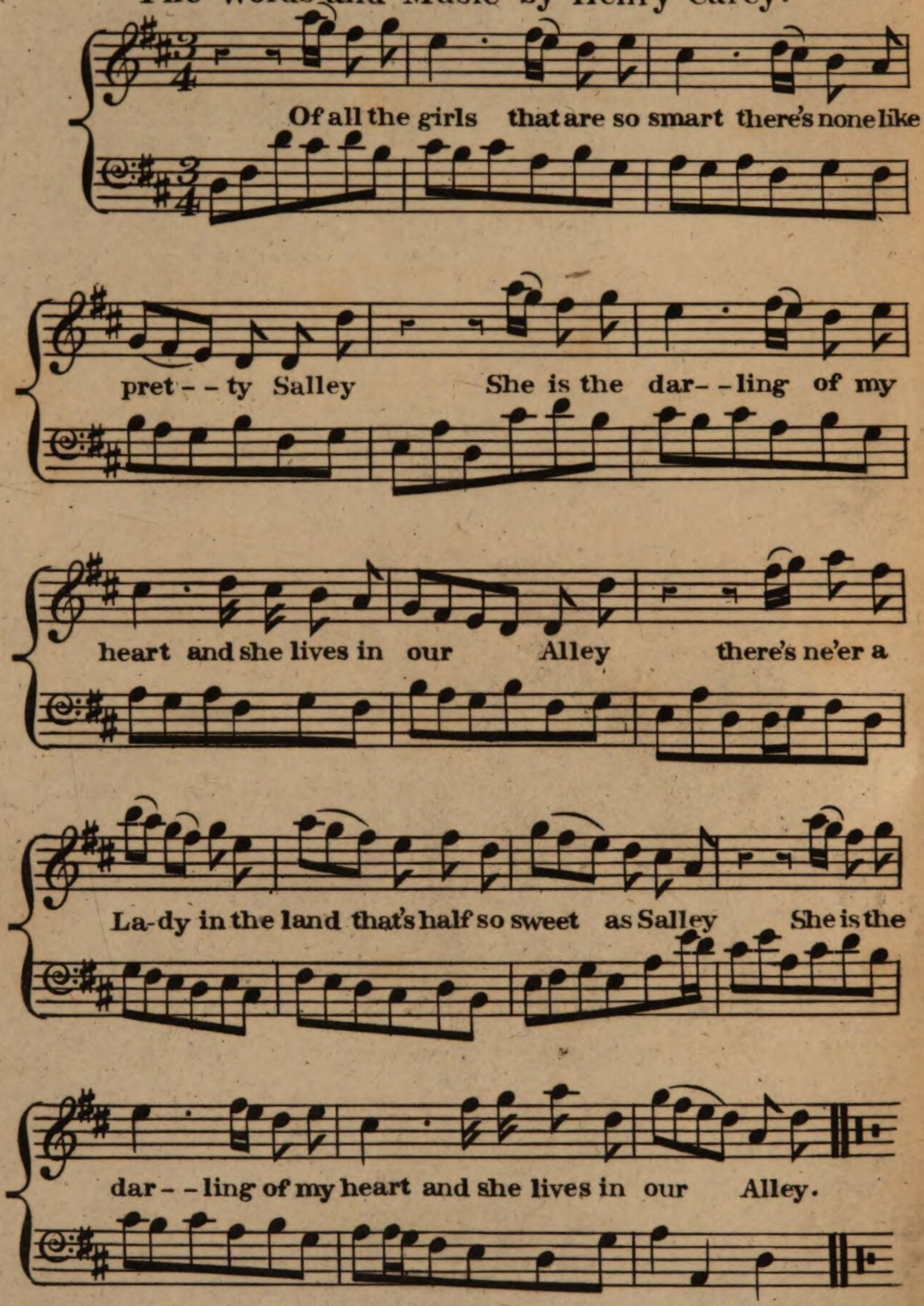
GOD SAVE THE KING.

Taken from an Original Painting lately discovered and now in the possession of Richard Clark.

THE ORIGINAL SONG

SALLEY IN OUR ALLEY

The Words and Music by Henry Carey.



the author both of the words and music. One of these begins with, "Of all the girls that are so smart."*

As the origin of this ballad is particularly interesting, I shall here introduce the author's own account of it.

THE BALLAD OF SALLY IN OUR ALLEY.†

"A vulgar error having prevailed among many persons, who imagine 'Sally Salisbury' the subject of this ballad, the author begs leave to undeceive, and assure them that it has not the least allusion to her, he being a stranger to her very name at the time this song was composed: for, as innocence and virtue were ever the boundaries of his muse; so, in this little poem, he had no other view than to set forth the beauty of a chaste and disinterested passion, even in the lowest class of human life. The real occasion was this: a shoemaker's 'prentice, making holiday with his sweetheart, treated her with a sight of 'Bedlam, the puppet-shows, the flying chairs, and all the elegancies of Moorfields;' from whence proceeding to the 'Farthing Pyehouse,' he

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* Biog. Dram.

† See H. Carey's poems, page 127. pub. 1729. 3rd. ed.—— The above Song as sung by Mr. Dignum, the public favourite, was altered by Mr. Shield.

gave her a collation of buns, cheesecakes, gammon of bacon, stuffed beef, and bottled ale, through all which scenes the author dodged them. Charmed with the simplicity of their courtship, he drew, from what he had witnessed, this little sketch of nature; but, being then young and obscure, he was very much ridiculed by some of his acquaintance for this performance; which, nevertheless, made its way into the polite world, and amply recompensed him by the applause of the *divine Addison*, who was pleased more than once to mention it with approbation."

The account of Carey proceeds thus:

"But the most successful effort in his art was the celebrated popular Anthem of 'GOD SAVE THE KING,'* of which both the words and music were by himself; the bass being the composition of Mr. John Smith, who was many years the friend and assistant of Mr. Handel. This was intended as part of a birth-day ode.

"He was the principal projector of the Fund for decayed Musicians, their widows, and children. In a fit of despair he laid violent hands on himself on the 4th of October, 1744,† at his house in War-

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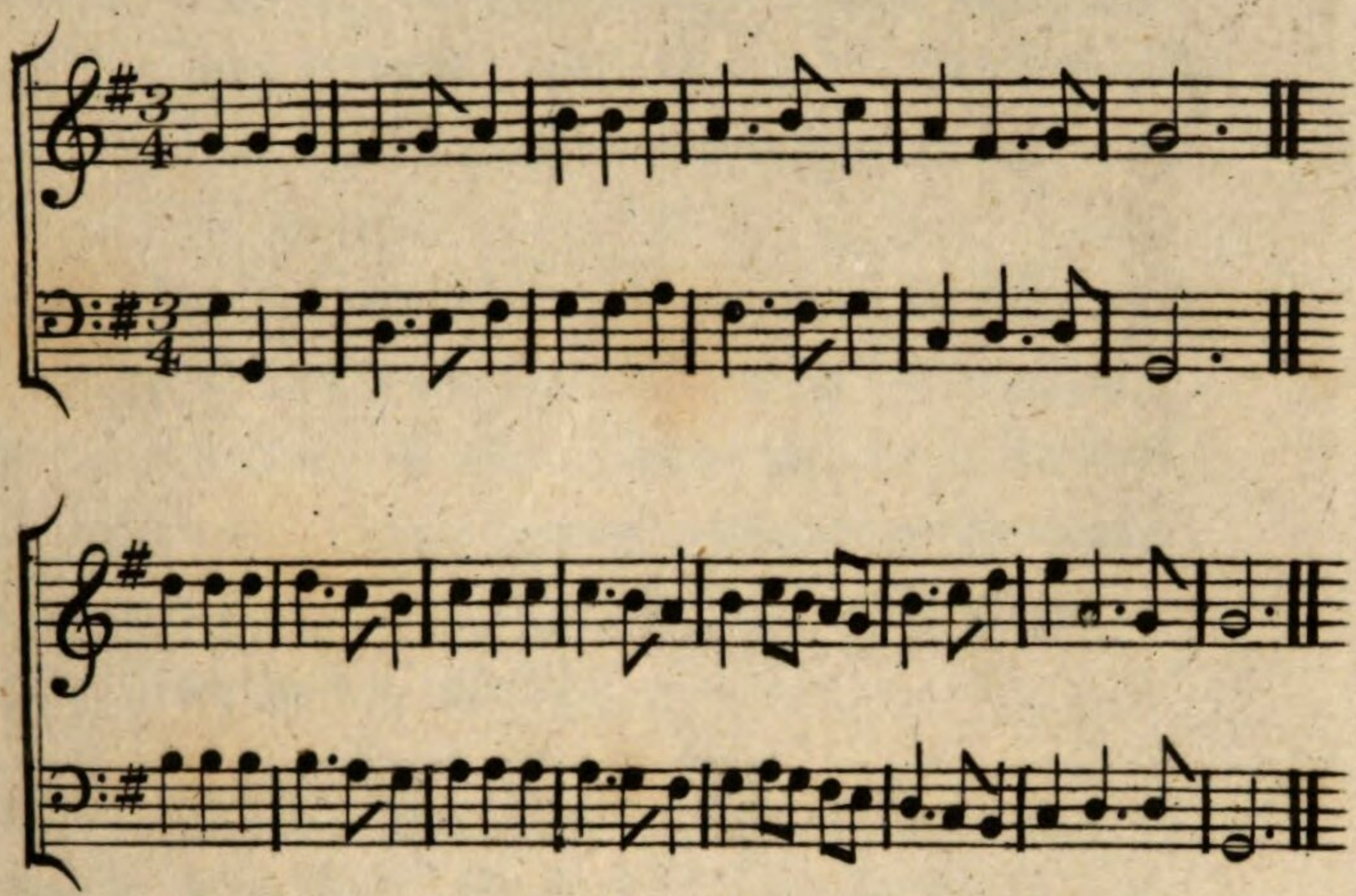
* I have not been able to learn upon what authority G. S. Carey first claimed the national Anthem for his father: it has never appeared with his name to it.

† This date is wrong, see the note on the next page 5.

A SONG for two Voices, sung at both Play-houses.



The above is the original Tune as set for two Voices by Henry Carey; which I. C. Smith altered at Carey's request.

Printed in the Gentlemans Magazine 1745.

ner-street, Coldbath-fields, and by means of a halter put a period to a life which had been led without reproach. At the time of his death he was upwards of 80 years of age.*—As a musician, Sir John Hawkins observes, Carey seems to have been the first of the lowest rank: and as a poet, the last of that class of which Durfey was the first." †

In another respectable work we read as follows: "Henry Carey composed the popular Anthem 'GOD SAVE THE KING;' but, although he had much genius for music, he was ignorant of the rules of composition, and applied to Smith to adapt or alter the bass to the air." ‡

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* Henry Carey was born about the year 1663, and lived in the reign of King Charles the IInd, of King James the IInd, of King William and Mary, Queen Anne, King George the Ist, and of King George the IInd. He died in the year 1743, leaving one son, G. S. Carey. G. S. Carey's daughter is mother to the justly celebrated performer Mr. Kean.—In order to render this work as minute and acceptable as could be wished, no pains or research have been spared to obtain what may be considered important to the enquiry. It has not, however, been hitherto discovered where H. Carey was buried. G. S. Carey was born in 1743 (the year in which his father died), and died July 14, 1807, being in the 64th year of his age: he was about to play for Mr. Cape Everard at the new Minor Theatre, in Catherine-street, Strand, when, being taken suddenly ill, he was conveyed home and died.

† Biographia Dramatica, 1764.

‡ Anecdotes of John Christopher Smith, Handel's amanuensis, p. 43. By the Rev. W. Coxe, London, 1799.

The following remarks are by George Saville Carey, in vindication of his father, for whom he claims the honour of having been the composer of this national Anthem, and to which it would, at first, seem that he is justly entitled.

"As it has been whispered abroad, nay even given in print, that an annuity of 200*l.* per annum had been bestowed on me in consequence of my father being the author of 'God save the King,' I think it a duty incumbent on me to acquaint the world, that no such consideration has yet transpired. Yet I must beg that my readers will give me leave to introduce a few lines on the subject.

"In spite of all literary cavil and conjectural assertion, there has not yet appeared one identity to invalidate the truth of my father being the author of the above important Anthem. Some have given the music to Handel, others to Purcel; some have signified that it was produced in the time of Charles the First, others in the time of James the First*; and some have dreamed that it made its appearance in the reign of Henry the Eighth. I have heard the late Mr. Pearce Galliard, an able counsellor in the law,

* We see by the above that G. S. Carey had heard that t was written in the time of James the First.

and a colleague of my father, who died some years ago at Southampton, assert, time after time, that my father was the author of 'God save the King!' and that it was produced in the year 1745 or 1746*. Another friend presented it to me in its original state†, bound up with A Collection of Songs for two and three voices, set to music by Mr. Handel, Dr. Blow, Mr. Leveridge, Dr. Green, Mr. Eccles, Mr. Lampe, Daniel Purcel, Mr. Corfe, and Henry Carey, printed in the year 1750, for John Johnson, opposite Bow Church in Cheapside. It precedes another song of my father's, beginning with 'He comes, he comes, the Hero comes,'

But for the satisfaction of my readers, I will insert the Anthem of 'GOD SAVE GREAT GEORGE OUR KING' as it is printed in the original text, where it is called a song for two voices, and where it runs thus:

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* Both G. S. Carey and Mr. Galliard must have been mistaken in saying it was produced by H. Carey in the years 1745 or 1746, because H. Carey died 4th of October, 1743. See Gentleman's Magazine, 1743, p. 554, which states that Mr. H. Carey died suddenly: well known for his musical compositions. Therefore he could have had nothing to do with bringing it forward at that time.

† In the book above spoken of, there is no composer's name to that composition.

God save great George our King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

O Lord our God, arise,
Scatter his enemies,
And make them fall!
Confound their politicks,
Frustrate their knavish tricks,
On him our hopes we fix,
God save us all!

Thy choicest gifts in store
On George be pleased to pour,
Long may he reign!
May he defend our laws,
And ever give us cause
To sing with heart and voice
God save the King!

The Stanzas which follow have been occasionally added to the original Anthem—

"Lord, grant that Marshal Wade
May by thy mighty aid
Victory bring;
May he sedition hush,
And like a torrent rush
Rebellious Scots to crush!
God save the King!"

Every one who has read the history of the Scotch rebellion in 1745, will remember that Marshal Wade was a commander of great and eminent ability, employed by our government to repel the factious spirit of the Caledonians, who were hostile to this country at that time, and invaded many of the northern parts of this island.

The following Stanza was written by Mr. Sheridan, during the performance of the evening, on account of his Majesty KING GEORGE THE THIRD's having been shot at by James Hadfield, a maniac, at Drury Lane Theatre, on the 15th of May, 1800: it gave peculiar pleasure, and was vociferously encored by the whole audience.

"From ev'ry latent foe,
From the assassin's blow,
God save the King!
O'er him thine arm extend,
For Britain's sake defend
Our Father, Prince, and Friend!
God save the King!"

Dr. Harrington's * Letter to G. S. Carey.

"The following letter of the ingenious Dr. Harrington of Bath, strongly corroborates the authenticity of my father's being the author of the Anthem

* Doctor of Medicine.

in question. Hearing that he was in possession of this piece of information, I entreated him to make it known to me, and he very politely and readily acquiesced.

'SIR, Bath, June 13, 1795.

'THE anecdote you mention respecting your father's being the author and composer of the words and melody of "God save the King," is certainly true. That most respectable gentleman, Mr. Smith, my worthy friend and patient, has often told me what follows; viz. that your father came to him with the words and music, desiring him to correct the bass, which Mr. Smith told him was not proper, and at your father's request he wrote down another in correct harmony. Mr. Smith, to whom I read your letter this day, the 13th of June, repeated the same: his advanced age and present infirmity render him incapable of writing or being written to; but on his authority, I pledge myself for the truth. Should this information prove in the least advantageous to yourself, it will afford the most sincere satisfaction and pleasure to, Sir,

Your most obedient Servant,

W. HARRINGTON.

'P.S. My curiosity was often raised to enquire after the author, before Mr. Smith related the

above; and I was often misinformed. Mr. Smith says, he understood your father intended this Air as part of a Birth-day ode, or somewhat of that kind; however that may be, no laureat or composer has furnished the world with any production more complimentary or more popular*: which must ever be the consequence of concise elegance and natural simplicity, both which are too much neglected and despised in the present fantastic, unaffecting compositions, more adapted to the swift hand than the feeling heart. But I am broaching old heresy, and may be brought to the stake: so *piano, piano,* for the executioners of music are powerful and many.'

This Mr. John Smith was friend and assistant to Mr. Handel many years. Surely the foregoing letter wears the complexion of truth; and yet, either from envy or rigid scepticism, it has been held out by many as matter of doubt, without one feasible authority or circumstantial argument that could render it so. Convinced of the infallibility of Dr. Harrington's letter, I concluded on giving it a place here: referring the reader to the material and provident aid the Anthem has often yielded to the

* In the Gentleman's Magazine, June 1st, 1801, is only part of the above letter. The original letter is now in the possession of John Heaviside, Esq.

King and State in every critical situation. When lurking sedition had caused loud and dangerous murmurs to be daily heard in every house and street, threatening defiance to the sword of Justice and her wise and established laws, spurning at Majesty on his road to meet his mob-insulted Senate, or annoying him in his public pleasures; yet has the wavering subject been often called back to his original duty to his King, and the harsh and clamorous voice of anarchy lulled into a calm, by this divine, this popular, and national Hymn.*

Thus ends the account I gave in my former work.

It may be necessary for me to allege some reason why I said thus much respecting Henry Carey's being the author of the Anthem in question.

When I first published the foregoing account of "God save the King," there appeared to me no doubt of his being the author and composer. Having previously had the opinion of persons much older than myself, and having likewise searched many biographical works, particularly the Biographia Dramatica, in which it is ascribed to him, I con-

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* Balnea, by G. S. Carey.

A Two part Song in *BRITANNIA*.

Composed by H. Carey.

Rather Slow

He comes He comes the He_ro comes

He comes the He_ro comes

Sound sound your trumpets beat beat your Drums

Sound sound your trumpets beat beat your Drums

From port to port let can_nons roar His

From port to port let can_nons roar His

welcome to the British shore welcome welcome

welcome to the British shore

welcome welcome welcome to the British shore.

welcome welcome welcome to the British shore.

cluded that he was the author and composer of the Anthem in question, and here ended my research: but I published such accounts only as I found them in that and other works, not presuming, for a moment, to doubt the correctness of our biography. However, from all the materials which I have since collected, and also from what I have been able to learn of Henry Carey since my former publication, I do not find that the Anthem was ever claimed by him; nor is it to be found in any of his publications, or amongst any of his own works; nor can I ascertain that it was ever called Carey's till after 1745, two years after his death.

The first printed account of the composer of "God save the King" is to be found in Ward's Lives of the Professors of Gresham College, which was published three years before Carey's death, where it appears among the compositions of Dr. Bull; so that, if it had been Carey's, he might then have claimed it. But in the work by G. S. Carey, already quoted, that gentleman says it is printed in a collection of songs, and precedes another song of his father's beginning with "He comes! he comes!" The song in question is indeed printed there, but without any composer's name to it. In Carey's work called "The Musical Century," in which are printed all Carey's best songs, appears also the above song, "He comes!" but not the one in question. Now, if it had been Ca-

rey's, we may very naturally suppose that he would not have left out this very song, of which G. S. Carey has said so much in honour of his father. But I think it will appear from the following extract from G. S. Carey's work, called the *Balnea*, that he had some very interested motive for wishing it to be understood that his father was the author and composer of the Anthem, which, as he says, had done the state some service. By this extract it appears that he took a journey to Windsor in the hope of attracting the favourable notice of the King; but I do not find that he ever spoke or wrote on the subject after his return to London, not having succeeded according to his wishes.*

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* It will be remembered that G. S. Carey took this journey to Windsor after Mr. Dibdin had been allowed a pension from Government of 200*l.* a year for having written so many good songs for the Navy: this circumstance, no doubt, induced G. S. Carey to go to Windsor to try his luck. On a change of administration, Dibdin's salary was cut off, but report says, it was again restored. Biographia Dramatica, p. 187.

G. S. Carey even mentions the sum which Dibdin was allowed, as if he would intimate that he ought to have the same. These are his own words, which indeed I have already quoted: "As it has been whispered abroad, nay even given in print, that an annuity of two hundred pounds per annum had been bestowed on me in consequence of my father being the author of 'God save the King,' I think it a duty incumbent on me to acquaint the world that no such consideration has *yet* transpired. G. S. Carey's Balnea, p. 111.

"Reflecting," says G. S. Carey, "on its utility, and convinced of its having been written by my father*, I thought there could be no harm in endeavouring, through some medium or other, to make myself known at Windsor as son of the author of 'GOD SAVE THE KING;' and as great families create great wants, it is natural to wish for some little relief. Accordingly I was advised to beg the interference of a gentleman residing in the purlieus of the Castle, and who is for ever seen bowing and scraping in the King's walks, that he would be kind enough to explain this matter rightly to the Sovereign, thinking it was not improbable but that some consideration might have taken place and some little compliment be bestowed on the offspring of one 'who had done the state some service.' But, alas! no sooner did I move the business with the greatest humility to this demi-canon, but he opened his copious mouth as wide as a four-and-twenty-pounder, bursting as loudly upon me as the largest piece of ordnance, with his chin cocked up, like the little centre figure, with his cauliflower-wig, in Bunbury's Country Club, exclaiming 'Sir, I do not see because your father was the author of GOD SAVE THE KING, that the King is under any obligation

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* G. S. Carey was not born when his father died, therefore could not have heard him speak of that Anthem.

to his son.' I am convinced, had my plea been fairly stated at a great and good man's house, I should have had a princely answer; but in respect to myself, I may have by and by to say, like Cardinal Wolsey, that

> 'I am weary and old, left to the mercy
> Of a rude stream that must for ever hide me.'

On returning from Windsor, through Colnbrook to town, and reflecting on my disappointment, I was roused from my reverie by a poor girl, almost barefooted, singing cheerfully with her basket on her arm, on her way to London. The morning was frosty, the air keen, and she was thinly clad: I was on horseback wrapped up in a warm great coat, making my way to Cranford Bridge, in order to take a comfortable breakfast! This brought to me a reflection that began to reconcile me to my disappointment. I asked the poor girl what she sold: she told me water-cresses, and that she had been to the springs at Langley-Broom in order to get some to sell in London. This is a harder lot than mine, said I;—in consequence of which circumstance I wrote the following song:—"

SPRING WATER-CRESSES.

When hoary frost hung on each thorn,
  Ere night had well withdrawn her gloom,
Poor Phœbe went one wint'ry morn
  From Colnbrook-down to Langley-Broom:
When from the brake, or from the rill,
  Half-clad, and with neglected tresses,
Her rushy basket tried to fill
  With fresh and green Spring Water-Cresses.

Yet many a cheerful strain she 'd sing
  While wading through the chilling stream;
Her thoughtless spirits were a-wing
  With love, or with some jocund theme;
Then with her humble merchandize,
  In hopes to conquer her distresses,
Away to London next she hies,
  And cries her Young Spring Water-Cresses.

Through many an alley, lane, or street,
  Ere Luxury has left her bed,
You 're sure poor Phœbe next to meet,
  Trying to get her daily bread.
The wind and rain she oft defies,
  Whene'er her purse some mite possesses;
With cheerful voice she daily cries,
  Come buy my Young Spring Water-Cresses.

But to return to the National Anthem,

"GOD SAVE THE KING."

WHICH WAS THUS ADAPTED

ON THE OCCASION OF THE FIRST OF JANUARY, 1793,
BEING THE 104th YEAR OF BRITAIN'S LIBERTY.

The words by the Rev. W. D. TATTERSAL,
Harmonized by T. S. DUPUIS, Mus. Doc.

GOD save great George our King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

Let Discord's lawless train
Know their vile arts are vain,
Britain is free;
Confound their politicks,
Frustrate their knavish tricks,
With equal laws we mix
True Liberty.

England's staunch soldiery,
Proof against treachery,
Bravely unite;
Firm in his Country's cause,
His sword each hero draws,
To guard our King and laws
From factious might.

GOD SAVE THE KING.

A New Loyal Song for the 1st. Jan: 1793 being the 104th. year of Britain's Liberty.

The Words by the Revd. W. D. Tattersall. Harmonized by T. S. Dupuis M.D.

Gra_cious to this fam'd Isle On our lov'd

Gra_cious to this fam'd Isle On our lov'd

Gra_cious to this fam'd Isle On our lov'd

Mo_ narch smile With mildest rays O let thy

Mo_ narch smile With mildest rays O let thy

Mo_ narch smile With mildest rays O let thy

light di_ vine On Brunswick's Roy_ al line

light di_ vine On Brunswick's Roy_ al line

light di_ vine On Brunswick's Roy_ al line

With cheering influence join To latest days.

With cheering influence join To latest days.

With cheering influence join To latest days.

When insults rise to wars,
Oak-hearted British Tars
Scorn to be slaves;
Rang'd in our wooden walls,
Ready when duty calls
To send their cannon balls
O'er Ocean's waves.

O Lord our God, arise!
Scatter our enemies,
And make them fall;
Cause civil broils to cease,
Commerce and trade t' increase,
With plenty, joy, and peace,
God bless us all!

Gracious to this fam'd Isle,
On our lov'd Monarch smile
With mildest rays;
O let thy light divine
On Brunswick's royal line
With cheering influence shine
To latest days!

Chorus, The first verse over again.

The following lines were written by E. L. Swift, on her Majesty Queen Charlotte's going into the City to visit the National Schools on Wednesday April 29, 1818. This was the last time Her Majesty appeared in public; and, after the "Veni Creator" had been pronounced, the children rose

and sang "God save the King," in which also Her Majesty joined, in the following lines,

"Then as the strain we raise,
Which our old Father's praise
Still loves to breathe;
Mother of Britain, thou
Wilt not disdain the vow,
But let thy gentle brow
Grace the fair wreath.

Look where these little bands
Bless with their helpless hands
That brow serene!
Kindly approve while we
Bid their pure infancy
Lisp forth its prayer for thee,
God bless the Queen."

The following lines, with the succeeding remarks, are taken from the Philanthropic Gazette, published Wednesday, July 8, 1818.

"GOD SAVE THE KING!"

Adapted to a time of Peace, and to the use of Philanthropic Societies and Schools. The two latter stanzas, being adapted to Children, may be sung either by them alone, or alternately with the other stanzas.

SOCIETY.

God save great George our King,
Long live our noble King,
God save the King!

Fulfill his heart's desire,
And all our youth inspire
With pure celestial fire,
  Thy praise to sing!

God bless our favour'd land!
Firm may Great Britain stand,
  Freedom's bright throne!
Knowledge diffuse around,
Error and vice confound;
May love and peace abound,
  To none unknown!

CHILDREN.

God save great George our King!
On him thy blessings bring,
  Crown him with joys!
In his paternal reign
Children instruction gain,
Nor doth fair Truth disdain
  Poor girls and boys!

God bless our favour'd land!
Hold in thy gracious hand
  Each gen'rous friend!
May those the seed who sow
See a full harvest grow,
Feel sacred pleasure glow
  World without end! ALIQUIS.

"The song of 'God save the King' (if it should not rather be called a Hymn) has been generally attributed to the unhappy Harry Carey; but as

it appears to allude to the Rebellion of 1745, and the war then carried on, this seems impossible, as he died a year or two before; neither are the words or tune, as we are informed, to be found among his voluminous compositions. The author, it seems, was unknown at the time, and is not likely to be now discovered. But it is evidently a war-song, and therefore ill adapted to the present season of peace; some of the lines are also miserable doggrel; and only the first verse is at all suitable to children. A friend to peace, therefore, and to general education, offers the above as a substitute, which we shall be glad to see adopted, both in schools and public companies, as far more suitable to present circumstances, and an effusion of loyalty more respectful, because more congenial with the well-known benevolence of our late venerable Sovereign."

The following verses are taken from a Collection of Psalms and Hymns extracted, revised, and published by Henry Peckwell, A. M. late of Edmund Hall, Oxford, chaplain to the Most honourable the Marchioness Dowager of Lothian. London, sold at the Chapel in the New Way, Westminster, and by J. Mathews, Strand.—The above chapel was on lease from the Dean and Chapter of West-

minster, who, on expiration of the same, let it to Government; it has been pulled down many years.*

TO THE TRINITY.

HYMN CXLIX. 64. p. 253.

" Come, thou almighty King! Rev. 19. 6.
Help us thy name to sing,
Help us to praise!
Father, all glorious,
O'er all victorious!
Come, and reign over us,
Ancient of days!

Jesus, our Lord! arise,
Scatter our enemies,
And make them fall!
Let thine almighty aid
Our sure defence be made, Ps. 18. 2. v.
Our souls on thee be stay'd:
Lord, hear our call!

Come, holy Comforter! John 14. 16.
Thy sacred witness bear, John 16. 14.
In this glad hour;
Thou who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of power!

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* At this Chapel the guards used to attend Divine Service, and the present Precentor of the Church of Westminster was chaplain.

To the great One in Three
Eternal praises be
Hence evermore!
His sov'reign Majesty
May we in glory see,
And to eternity
Love and adore!"

The verses following the first stanza are by G. Colman, Esq.

"God save great George our King,
Long live our noble King,
God save the King!
Send him victorious,
Happy, and glorious,
Long to reign over us;
God save the King!

Lord, while thy chast'ning hand
Wide thro' this loyal land
Sorrow doth fling,
Each Briton's heartfelt tear,
Shed o'er the Father's bier,
Bids us the Son revere;
God save the King!

Long may War's clangor cease,
Long may the dove of Peace
Here spread her wing!
Lull'd thus in sweet repose,
Oh! from domestic foes,
Oh! from black treason's blows,
Heaven guard the King!

While George's praise we sound,
Rally his throne around,
United cling;
Think who upheld his Sire,
Who quell'd the despot's ire,
Rais'd Britons glory higher—
'Twas George our King."

The following verses were written by the late G. Children, Esq. of Tonbridge, and first sung at a concert given at Tonbridge Wells, by Mr. Sale.

" E'en now when thro' the land,
Great God! thy chast'ning hand
Terror hath spread;
Still George, the good and brave,
Oh! let thy mercy save,
And from the gloomy grave
Shield his dear head.

Back to his frame and mind
Fair health and pow'rs refin'd
Once again bring;
To thee with streaming eye
His trembling people fly,
Oh! hear a nation's cry;
God save the King!"

The following letter was sent to William Wix, Esq. member of the Glee club, by the Rev. Th. Wilkinson, with the tune inclosed.

"SIR,

"Inclosed is a copy of a piece of music found among some papers in the church chest of Gayton, in Northamptonshire. It is accurately copied from the original, as you perceive I have left out a word which was obliterated in the MS. although it is supplied in the words affixed to the notes. This I suppose to be the germin of "God save the King." I have heard it played with a bass accompaniment, and it had a little resemblance. The King Henry, I presume to have been Henry the Seventh, as his queen's name was Elizabeth, the heiress of the House of York, and a great favorite with the nation. You will perceive that she is twice named, although in the verse below it is doubtful whether progeny refers to Church or Queen. There is probably a blunder here, but if so, that blunder was in the MS.

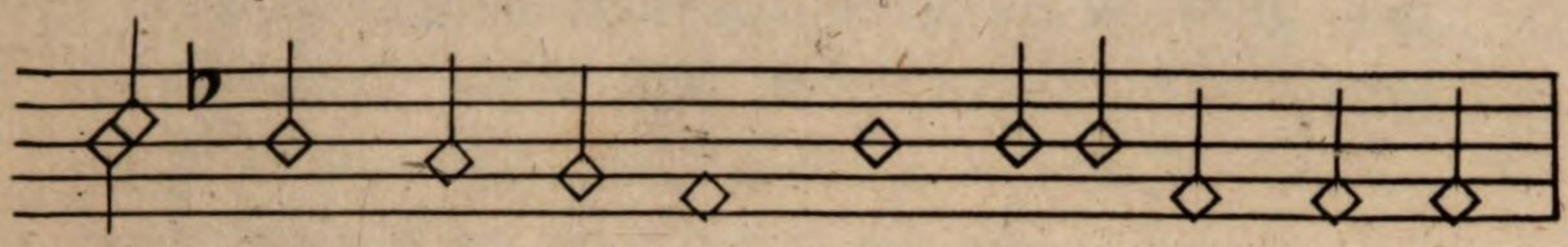
"Your's very truly,

"Saturday Morning. "THO. WILKINSON."

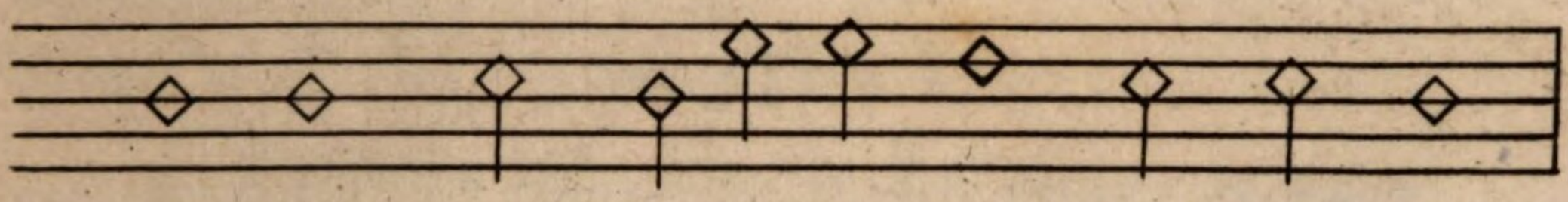
God save King Henry wheresoever he be,
And for Queen Elizabeth now pray wee,
And all her noble progeny,
Her noble progeny!
God save the Church of Christ from any follie,
And for Queen Elizabeth now pray we,
And all her noble progeny!

The above words were evidently written on the union of the houses of York and Lancaster, which

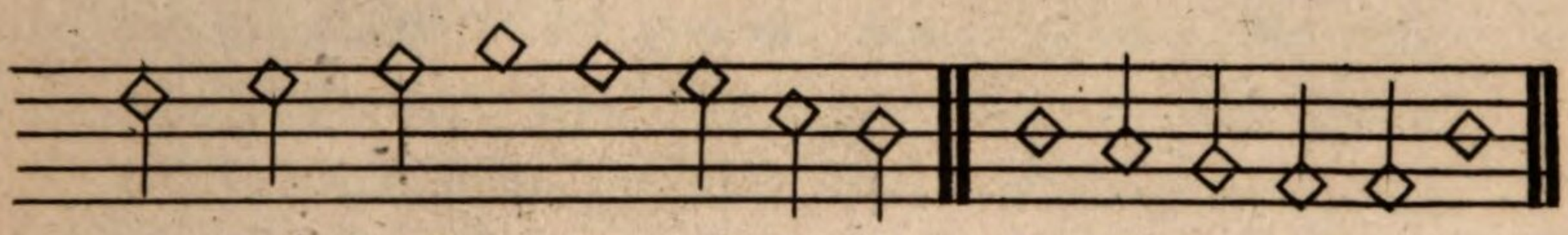
Written on the Union of the Houses of *YORK and LANCASTER.* *1486.*



God saue king Hen_rie where_so_e_uer he be

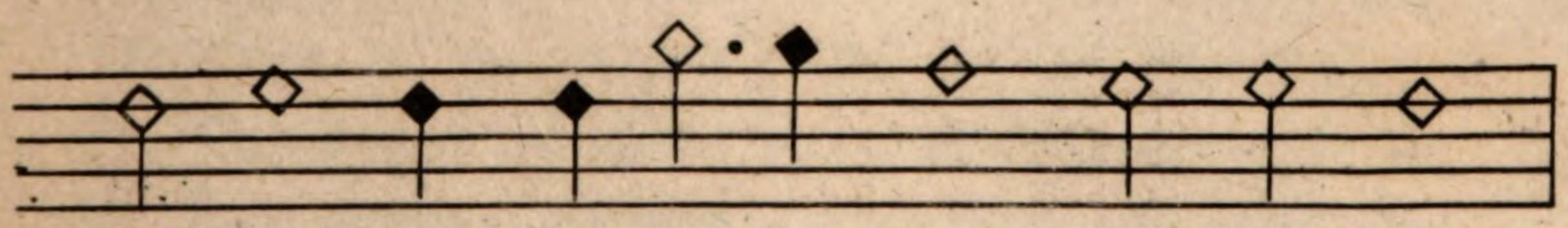


And for queene E_li_za_bethe now pray wee

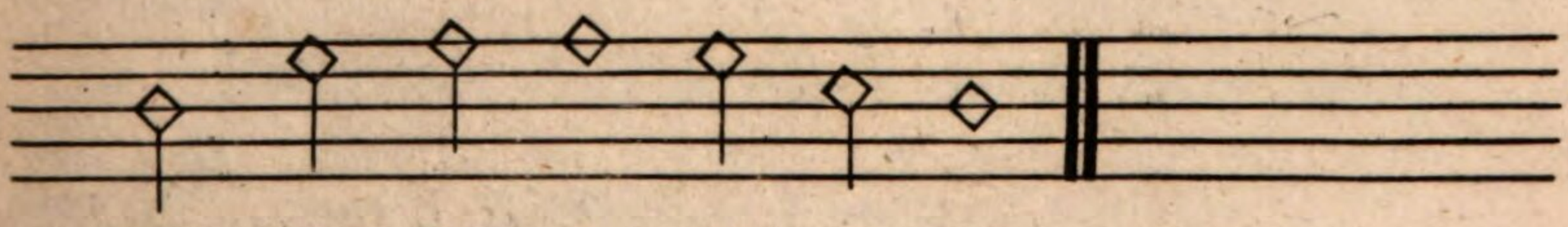


and all her no_ble pro_ge_nye her no_ble pro_ge_nye

God saue the Church of Christ from a_ny fol_lie



and for queene E_li_za_bethe now pray wee



and her no_ble pro_ge_nye.

took place on the 18th day of January, 1486. As the above tune is not like the one sung at this time, I have inserted it as sent to me by W. Wix, Esq. and shall only observe that it is written in the key of F. with the bass or baritono clef on the 3d line, which clef has been out of use many years.

OSWELD'S AIR.

The editor being a native of Windsor, and knowing that the chimes of the parish church played the tune of "God save the King," under the title of "Osweld's *Are*" (or Air), wrote to his friend Tho. Jenner to get him a copy of the brass plate containing the names of all the tunes which are played by the bells; who sent him the following account:

"SIR,

"After some trouble, I have succeeded in getting you the names of the tunes which the chimes of the parish church of Windsor play. We could not discover the plate for many days, in consequence of its being so crowded with dirt, the chimes not having played for five or six years past.

"They are thus put down on the brass plate; viz.

1 Highland Laddie.
2 Happy Clown.

3 Osweld's Are.*
4 A minuet.
6 Milton's Jigg.
7 Lady Chatham's Jigg.
8 113 Psalm.

"Yours truly,
"T. JENNER."

I sent a copy of the above letter to the New Monthly Magazine †; where it was thus noticed.

"Mr. Editor, Perhaps an inhabitant of Windsor will attempt to discover the time when the chimes referred to by him were placed in Windsor Parish Church. This being ascertained, the question concerning 'Osweld's Are' (or Air), or 'God save the King,' may be correctly investigated.

"In the interim I beg to state, that I have access to a printed copy of the above song, date unknown, but published by Rily and Williams, Commerce-row, Blackfriars-road; in which it is said this air was composed by Anthony Young, late organist of Allhallows, Barking.

"Greenwich, Oct. 19, 1815. W. S."

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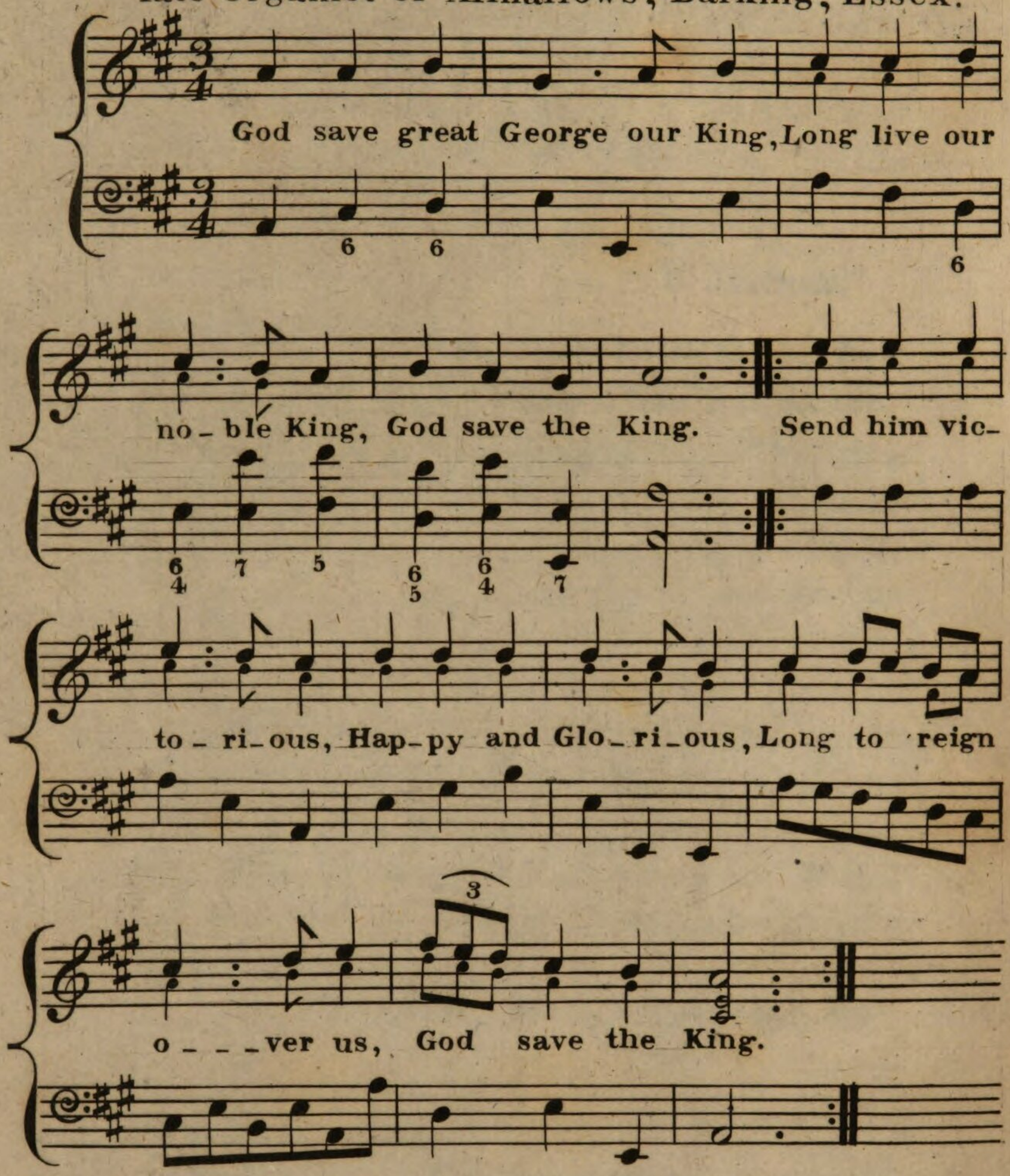
* God save the King.

† See New Monthly Mag. page 108. 129. 211. 292. 300. 389. See also Gentleman's Magazine Vol. 65. p. 907. 991.; Vol. 66. p. 118. 206. 1075.; Vol. 77. p. 781.; Vol. 79. p. 400.; Vol. 84. ii. 42. 99. 323. 324. 430. 552. Edit. —See also Ferguson's Biographical Dictionary, 12mo. 1810.

GOD SAVE THE KING.

This Air was composed by Mr. Anthony Young; late Organist of Allhallows; Barking, Essex.



2

Thy choicest gifts in store,
On him be pleas'd to pour
Long may he reign;
May he defend our Laws,
And ever give us cause,
To sing with Heart and Voice,
God save the King.

The annexed is a copy of the Anthem, which the preceding account states was composed by Anthony Young, and published by Rily and Williams—[it should have been Willis, instead of Williams.] Messrs. Rily and Willis do not state upon what authority they give the Anthem in question to A. Young; but, as the above was published about the time that G. S. Carey was making so much noise in honour of his father being the author, and composer, of the same, it is not likely their statement should be correct; as no composer's name was at that time known. Anthony Young was organist of St. Clement Danes, in the year 1707, and has not left the Anthem among his compositions.

Answer to the former part of the same letter.

The bells were first put up in the parish church of Windsor in the year 1769, and the barrel of the chimes was arranged by Mr. Oswald, a music-seller in St. Martin's-lane, who on that account, probably, called the tune after his own name.

At the end of a glee called "British Sentiments," composed by Mr. S. Webbe, is a curious piece of harmony on the melody of "God save the King."

Mr. Webbe himself gave me the following account of it.—Being at a friend's house one night, about the time of his Majesty's recovery, 1789, some gentlemen in company were singing a glee, which happened to be in the key of B with two sharps; before the glee was finished, some person in the street began to sing "God save the King:" this circumstance gave him the idea of harmonizing the tune; the upper part being in the key of D with two sharps, the three lower parts in the key of B with two sharps, and two accidental sharps.

The following are extracted from the Gentleman's Magazine, 1814, p. 323.

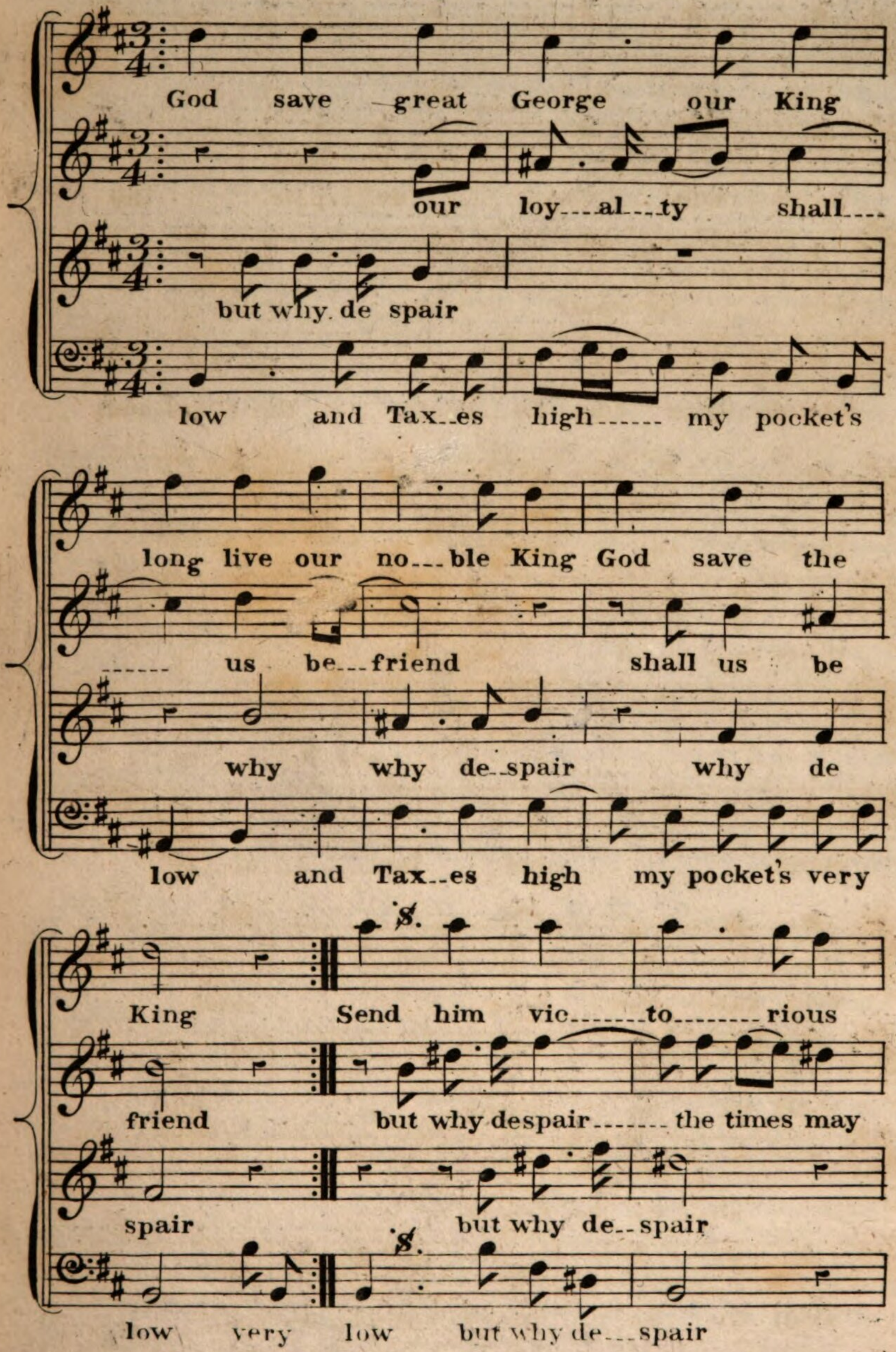
"Mr. URBAN, Sept. 8.

"I observe, in pp. 42 and 99, several particulars respecting the contested origin of the popular anthem of "God save the King," which was so confidently asserted by George Saville Carey to have been composed by his father, Henry Carey, and which statement appears to have been for a long time acceded to, without much examination

From the Glee MY POCKET'S LOW.

GOD SAVE THE KING.

Harmonized by Mr. S. Webbe.



By permission of Messrs Clementi and Co

hap-----py and glo----------ri---ous

mend why why-------- de---spair the

why de--spair why de--spair

why de--spair why de--- spair the times may

long to reign o----------ver us

times may mend our loy----------al---ty

our loy--al---ty

mend our loy----------al---ty

God save the King. send

shall us be------friend. but

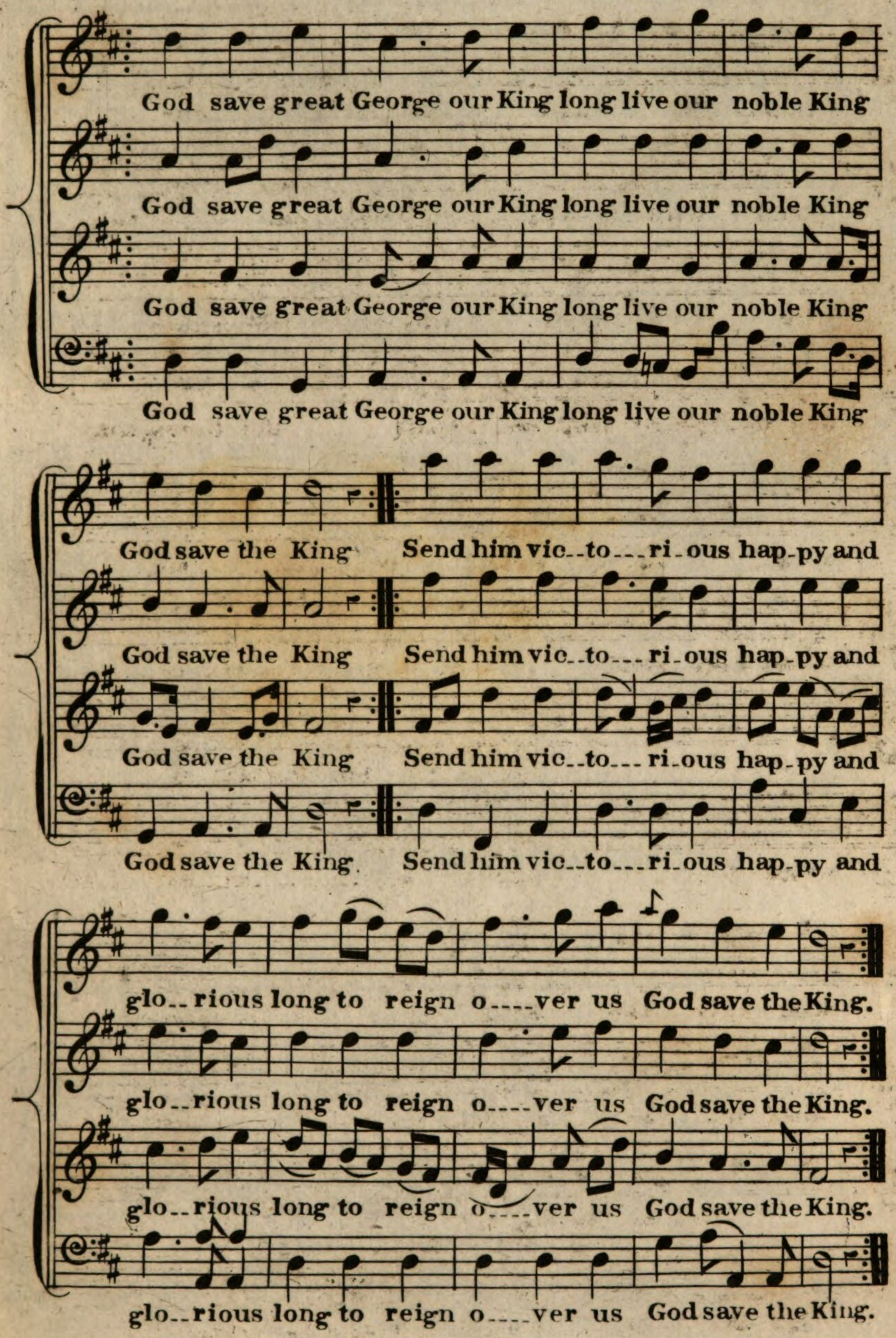
shall us be--friend.

shall us be------ friend but why de--spair

From the Glee

MY POCKET'S LOW.

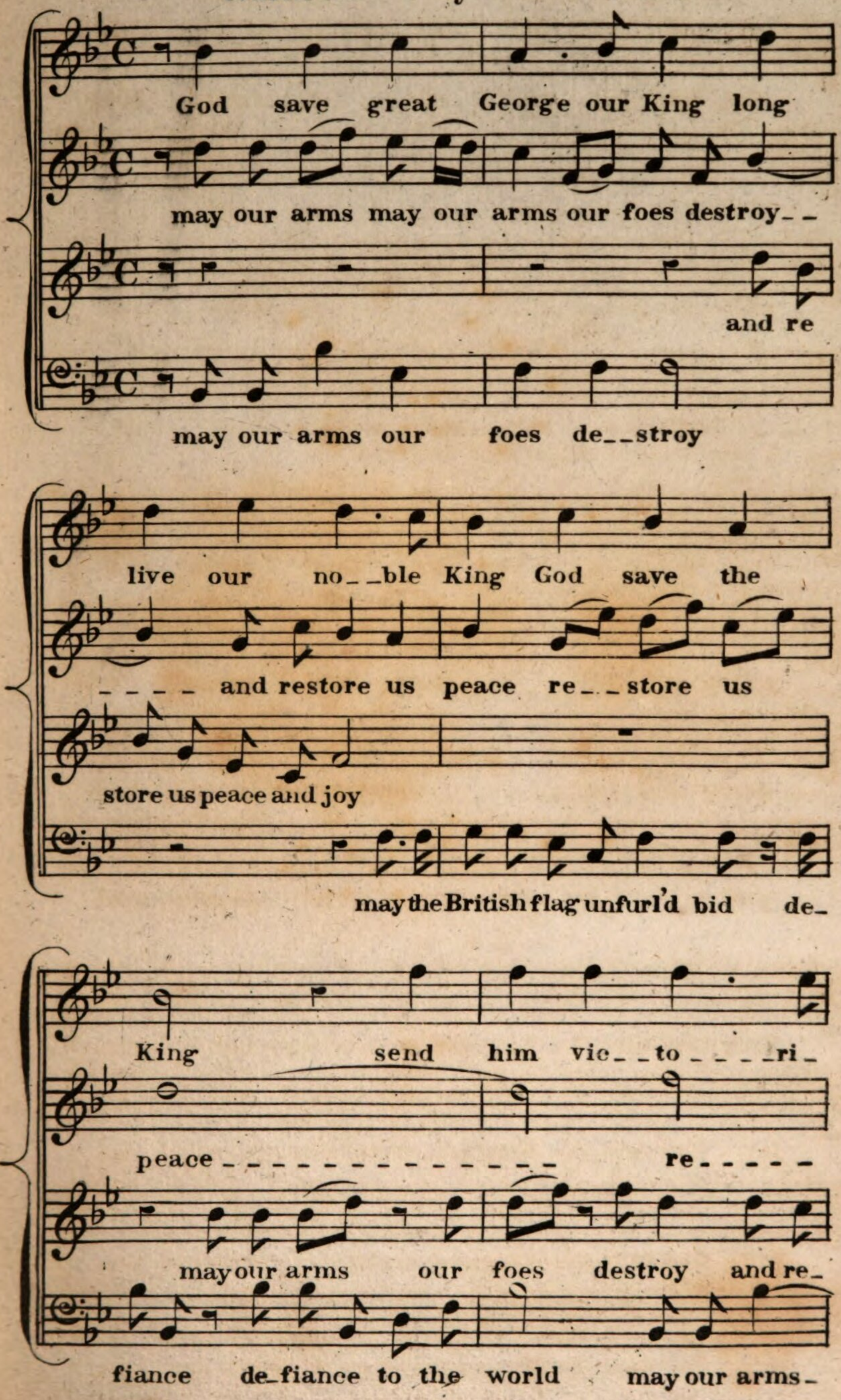
S. Webbe.



From British Sentiments

GOD SAVE THE KING.

Harmonised by Sam: Webbe.



ous hap_py and glo_ _ _ri_ _ous long

store _ _ _ _ _ _ _ _ _ _ _ _ _ us

store us peace _ _ _ _ _ _ re_store us

_ _ our foes de_ stroy and re_store us

to reign o_ _ver us God save the

peace and joy re_ store us peace and

peace and joy restore us peace and

peace and re_ store us peace and

f King God save the King and restore us peace and joy.

f joy God save the King and restore us peace and joy.

f joy God save the King and restore us peace and joy.

f joy God save the King and restore us peace and joy.

Harmonized by T. F. Walmisley.
Organist of St. Martin's in the Fields.

Alto.

O Lord our God arise Scatter his e_nemies

Tenor.

O Lord our God arise Scatter his e_nemies

1st. Bass.

O Lord our God arise Scatter his e_nemies

2nd. Bass.

O Lord our God arise Scatter his e_nemies

And make them fall Confound their politics Frustrate their

And make them fall Confound their politics Frustrate their

And make them fall Confound their politics Frustrate their

And make them fall Confound their politics Frustrate their

knavish tricks On thee our hopes we fix God save the King.

knavish tricks On thee our hopes we fix God save the King.

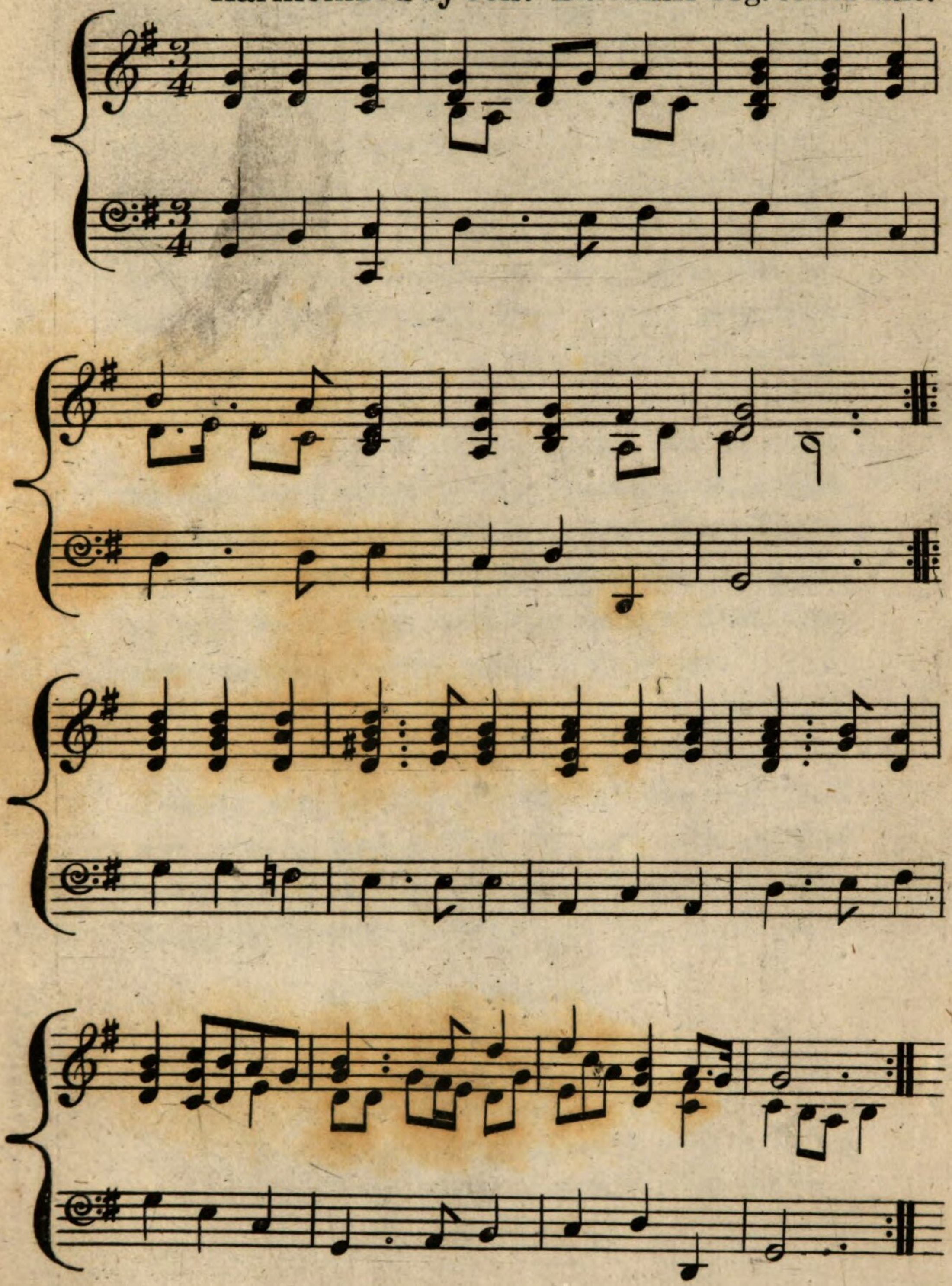
knavish tricks On thee our hopes we fix God save the King.

knavish tricks On thee our hopes we fix God save the King.

knavish tricks On thee our hopes we fix God save the King.

GOD SAVE THE KING.

Harmonized by Jon.tn Battishill Org.t of S.t Pauls.



into its truth. It appears, however, clear to me, from the facts stated in your Magazine, that Carey's claims to the honour of its composition are entirely without foundation; and that his utmost merit consists in having re-introduced it to public notice. Dr. Arne's opinion (as stated by Mr. D'Israëli in your Number for August, on the authority of Dr. Burney,) that it was originally written and composed for the Catholic Chapel of JAMES the SECOND, seems to receive some confirmation from the following extract from a letter addressed to Garrick by that dramatic enthusiast Benjamin Victor, in October 1745, when EDINBURGH was occupied by the Army of the Pretender: at any rate it proves it to have been at that time the generally received belief of its origin.

"The Stage, at both houses, is the most pious, as well as most loyal place in the three kingdoms. Twenty men appear at the end of every play; and one stepping forward from the rest, with uplifted hands and eyes, begins singing, *to an old anthem tune*, the following words:

O Lord our God arise,
Confound the enemies
  Of George our King!
Send him victorious,
Happy and glorious,
Long to reign over us,
  God save the King!

Which are the very words and music of an old anthem that was sung at St. James's Chapel for King James the Second, when the Prince of Orange was landed, to deliver us from Popery and Slavery; which God Almighty, in his goodness, was pleased NOT to grant.'—Victor's Letters, vol. I. p. 118.

"Yours, &c. DANGLE, Jun."

"Mr. URBAN,

"With a wish to promote further inquiry into the origin of the melody of "God save the King," I beg leave to send you an extract on the subject, which I think claims attention, from one of the productions of a well-informed and accurate writer, Mr. John Pinkerton. 'The English (Mr. P. is treating of Music) have always borrowed from Scotland, insomuch that the national air of God save the King is a mere transcript of a Scotish anthem, preserved in a Collection printed in 1682; nor is it generally known that the ecclesiastic music of Scotland sometimes rivals the secular.'

"Yours, &c. BOLTON CORNEY."

In a Collection of old Songs published at Aberdeen by John Forbes, in the year 1682, is the tune from which the above letter states "God save the King" was taken. This work is very scarce:

there has not been a copy in any sale in London for these ten years, till that sold by Mr. Evans in Pall Mall, Feb. 23, 1819, which was sold for 11*l.* 11*s.* This copy * was the property of the late James Bindley, Esq. F. R. S.

Mr. Evans gives the following description of the book:—

"The scarcity of this volume is well known to collectors. But it has acquired a new and increased value from a very recent discovery, which had escaped the researches of Dr. Burney, Sir John Hawkins, and every other writer upon music. This curious and interesting work contains the original of the popular air of "God save the King," so long and so vainly searched for by the historians and amateurs of music."

"CANTUS:

"Songs and Fancies to three, four, or five parts, both apt for Voices and Viols. With a brief Introduction to Musick, as it is taught in the Musick School of Aberdeen. The third edition, much enlarged and corrected. Printed in Aber-

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* This book was purchased by Mr. Triphook, and by him sold to Watson Taylor, Esq.—Mr. Perry, the Editor of the Morning Chronicle, has another copy; but nothing is mentioned in either of them about "God save the King!

deen by John Forbes, and are to be sold at his Printing-house above the Meal-market, at the sign of the Town's-arms, 1682."

In looking through the Morning Chronicle of the 16th of May, 1820, I observed a statement respecting our national air of "God save the King," which declares that it is certain, the first notice of that beautiful air is to be found in Forbes' Cantus*, published at Aberdeen in 1665.†

Let us examine this tune and see how far the assertion is made out. First, then, no mention whatever is made of the air in Forbes' Cantus, as stated above: it must therefore be the private opinion of the writer. And secondly, the tune meant is the 9th in that book, which has in it sixteen bars of music, two more than our national air contains. In order, then, to make the tune spoken of in the Morning Chronicle, of equal length with that of our national air, we must leave out two bars entirely, viz. the 2nd. and 4th, and we must also alter nine others, 1. 5. 7. 8. 9. 11. 14. 15. and 16—

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* Forbes, it is understood, was great grandfather to Mr. Perry, editor of the Morning Chronicle.

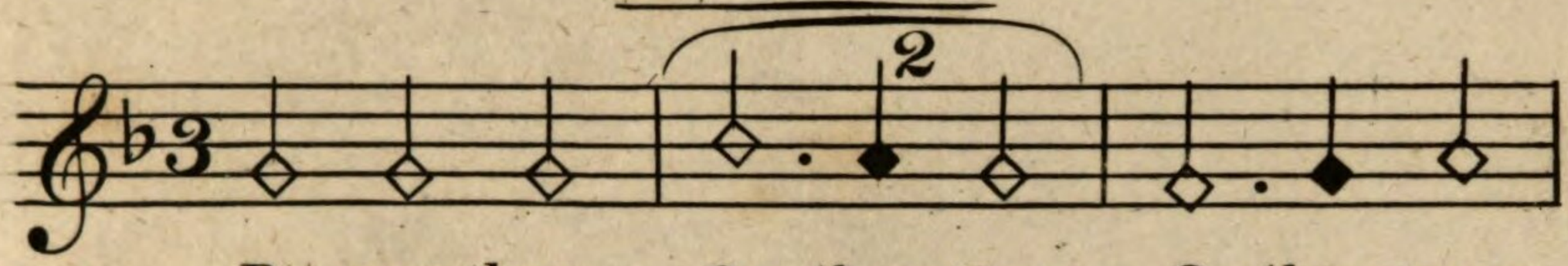
† The Volume of the Highland Society of London states, that this work was published in the reign of William and Mary, and it consequently must be 1689.

FORBES' CANTUS

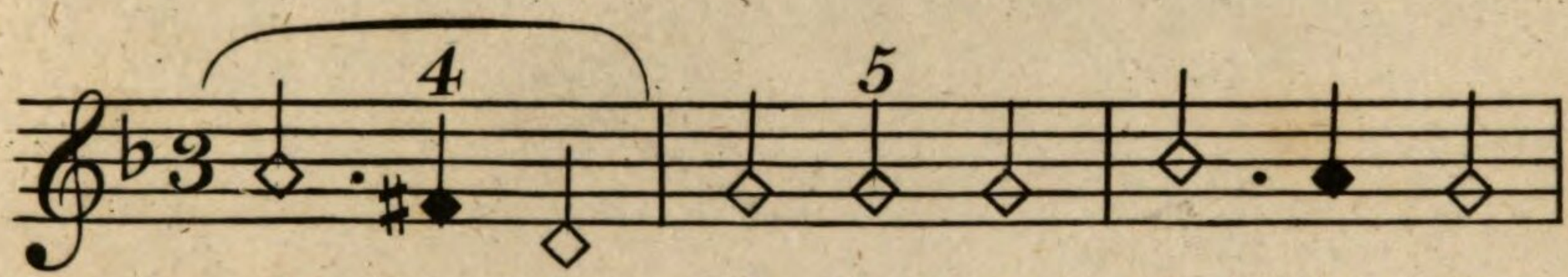
Published at Aberdeen. 1682.

The following is the Tune spoken of in the morning Chronicle the Highland Societys book and othess but from the scarcity of that work, I have not been able to get more than the Air, as they are printed in single parts.

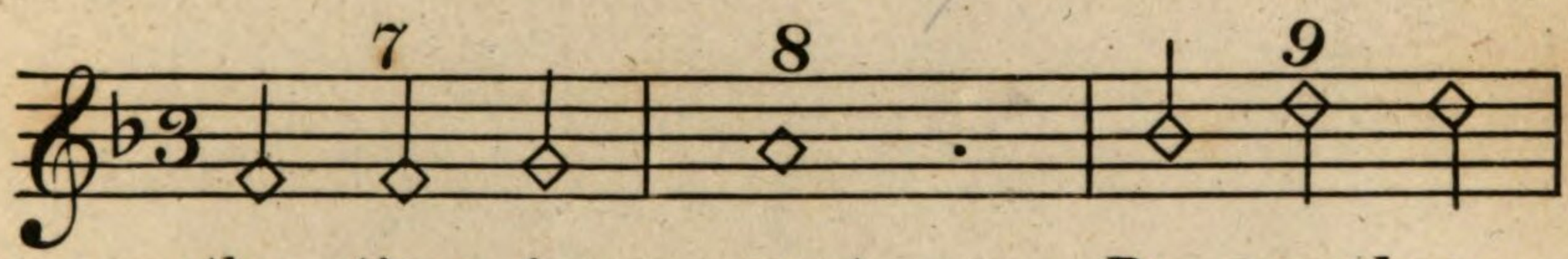
The IX Song.



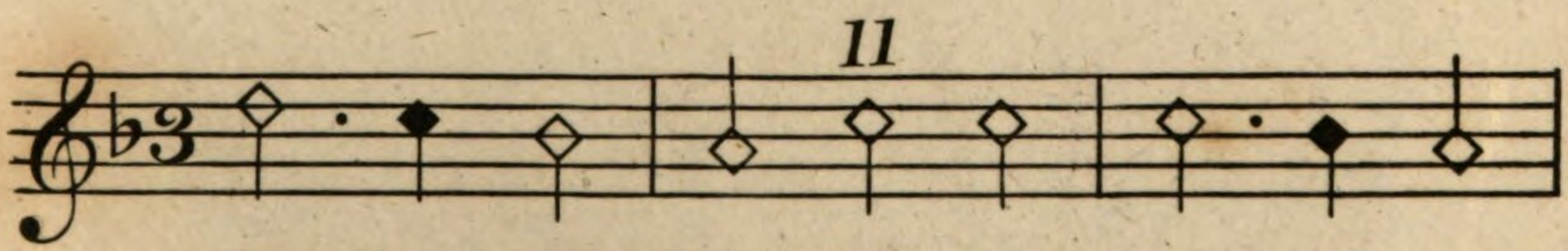
Re_member O thou man, O thou man,



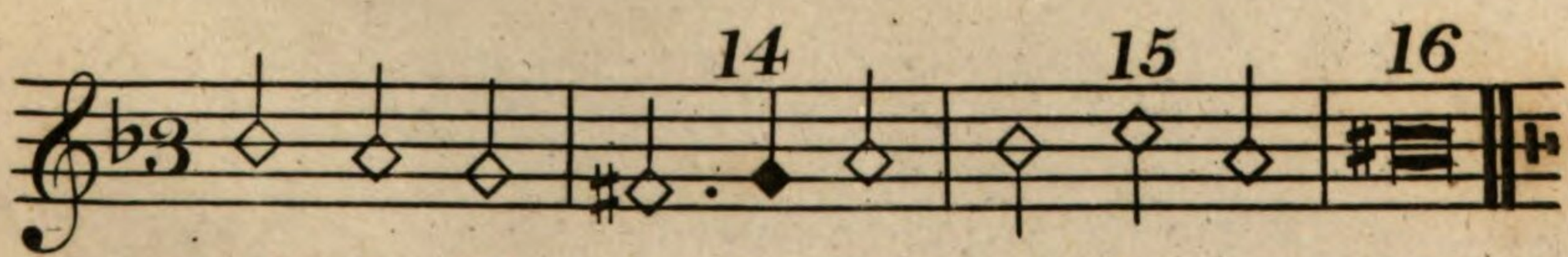
O thou man Re_member O thou man



thy time is spent Re_member



O thou man how thou was dead and gone



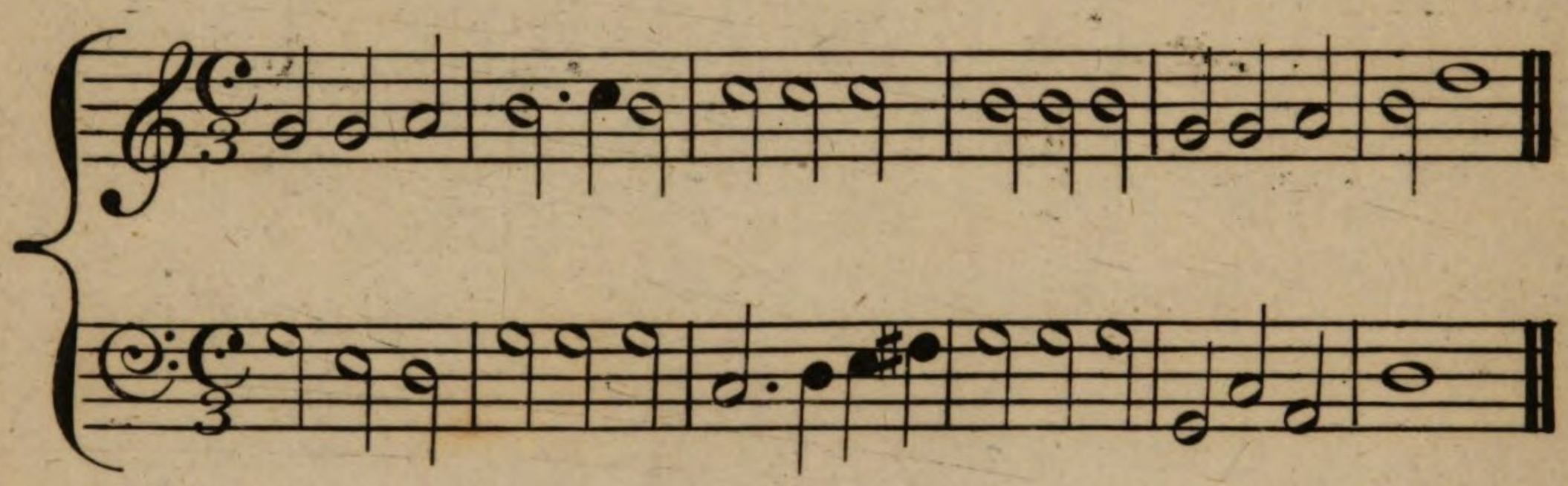
and I did what I can therefore re__pent.

The following Tune is more like our National Air than the one spoken of in the Morning Chronicle without any alteration being made.

"*GALLIARD or St THOs WAKE*".

This Tune is to be found in a Work called the *PARTHEARNIA, or the Maydenhead of the first Musicke that ever was printed for the Virginalls.*

Composed by Dr BULL. —— Printed 1655.



The above Tune is also mentioned in the list of Dr Bull's Mss. in Ward's Professors of Gresham College and is the 10th Tune in that list.

this would be a most modest alteration, out of only sixteen bars of music, in order to make one tune like another. Then, as to its being "certain, the first notice of that beautiful air is to be found in Forbes' Cantus," it might, with equal certainty, be declared that the duet of "Britons, strike home!" was taken from "God save the King!" Such cutting, hacking, and altering, cannot surely be allowed; as if not an English composer could be found with ability enough to compose a tune in honour of his King*, without borrowing, and vamping up from other countries. The tune of "God save the King!" as given in Ward's "Professors of Gresham College" by Dr. Bull, must have been composed by him at least 50 years before Forbes's publication appeared.

It is also stated that the words were most probably added to that tune, when King James the Second was at St. Germain's.

It is very well known that King James did not go to St. Germain's till 1688, at which time he abdicated the throne: how then can it be supposed that such a song (or anthem) could have been written for him? or how can the following lines be at all applicable to him?

---

* Some of the greatest composers which this country has produced, were living at this period.

May he defend our laws!
And ever give us cause
To sing with heart and voice——

There was no possibility of his defending the laws of our country, as he had retired from it, and the parliament had resolved—

"That King James, by privately withdrawing himself out of the kingdom, had abdicated the throne, whereby it was become vacant."

Nor can the following lines apply to him at that time,

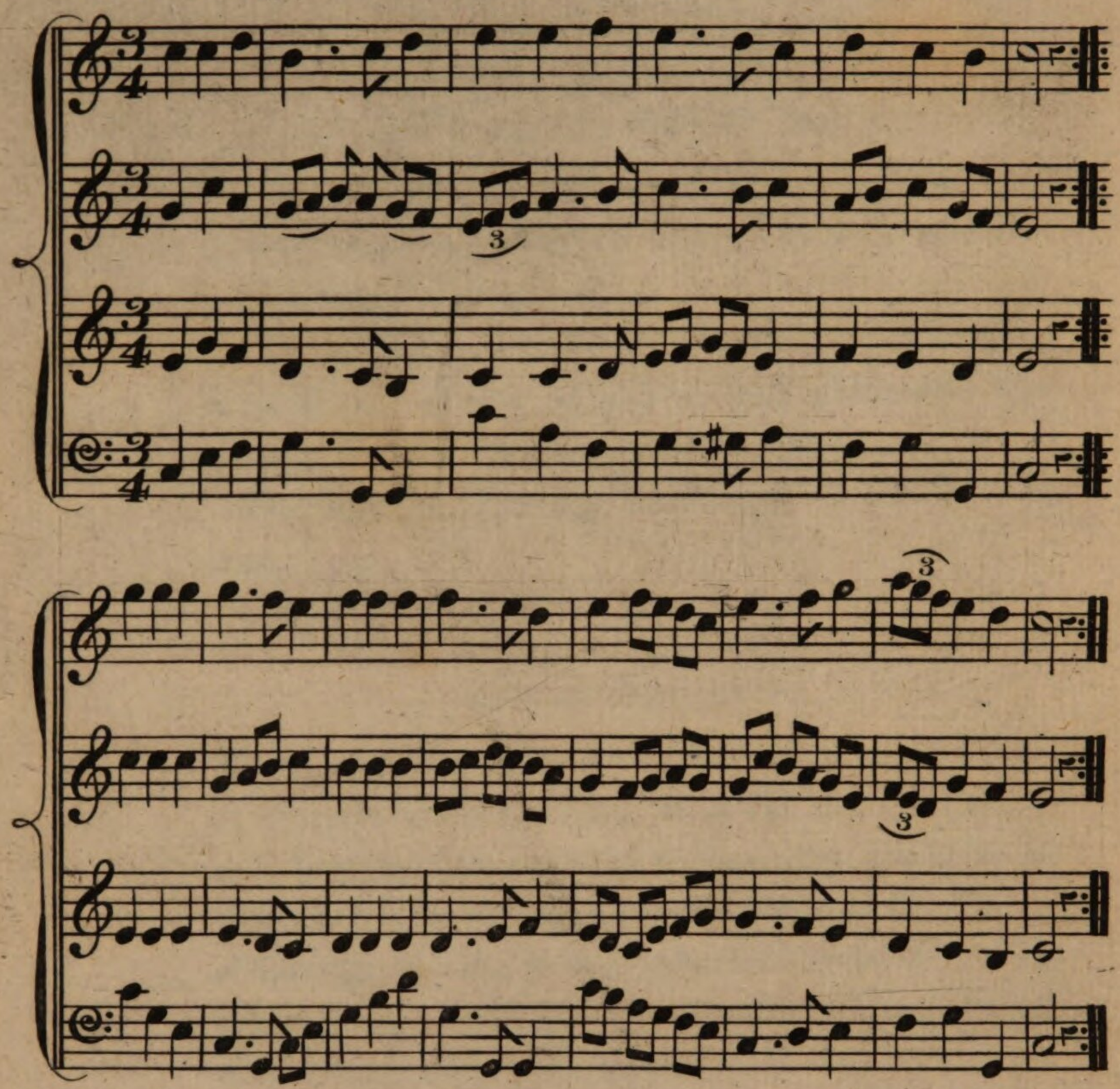
Send him victorious,
Happy and glorious,
Long to reign over us!

There was not even a shadow of hope left him of victory, consequently, he could not be happy; and having abdicated the throne, how could he be glorious? The nation also having invited the Prince of Orange to take the government upon him, with what grace could they pray, that King James might long reign over them?

This collection of old Songs published at Aberdeen appears to me to be for the most part a collection of English compositions, viz. "Now is the month of Maying," by Morley; "Awake, sweet Love," by Dowland; "Hail! happy day," (on the 29th of May) by J. Playford, &c. There is no composer's name to any of the Songs.

GOD SAVE THE KING.

Beylage zur allgemeinen musikalischen Zeitung.



God save the King, nach der Weise ausgesetzt wie es oben, S. 505. verspochen ist, und ein kleines Chor von Joseph Weigle, aus dessen Oper der Bergsturz, Welche, ihrer schonen Musik wegen, aus mehr Theater eingefahrt zu werden verdient, als bisher geschehen ist.

From the Gentleman's Magazine.

" MR. URBAN, Sept. 2.

" Your intelligent correspondent, the author of the " Calamities of Authors," will find some authentic and interesting particulars respecting the origin of the favourite air of 'God save the King,' in the Proceedings of the London Highland Society.'

" An Admirer of Native Talent."

Some Account of the celebrated Air of 'God save the King,' and a copy of the original Verses to which they were sung.

[From Proceedings of the Highland Society, p. 63.]

It cannot now be decisively ascertained who was the composer of this celebrated air, or whether it was of Scotch, English, or German extraction. It seems, indeed, to have been a compilation, for a part of the air is to be found in a collection of Scotch * music published at Aberdeen in the reign of William and Mary: but to whomsoever this air is to be attributed, there is every reason to believe that the original words to which the air was sung were Scotch, and composed in favour of the House of Stuart. Indeed the Au-

* Great part of the above music is English; viz. by Morley, Dowland, Playford, &c.

thor of this account had an opportunity of copying the following verses, supposed to be the original ones, from an inscription cut in glass on an old drinking-cup, still preserved at Fingask Castle in the Carse of Gowrie, North Britain, the seat of P. Murray Tripland, Esq. whose family were distinguished by their attachment to the House of Stuart.

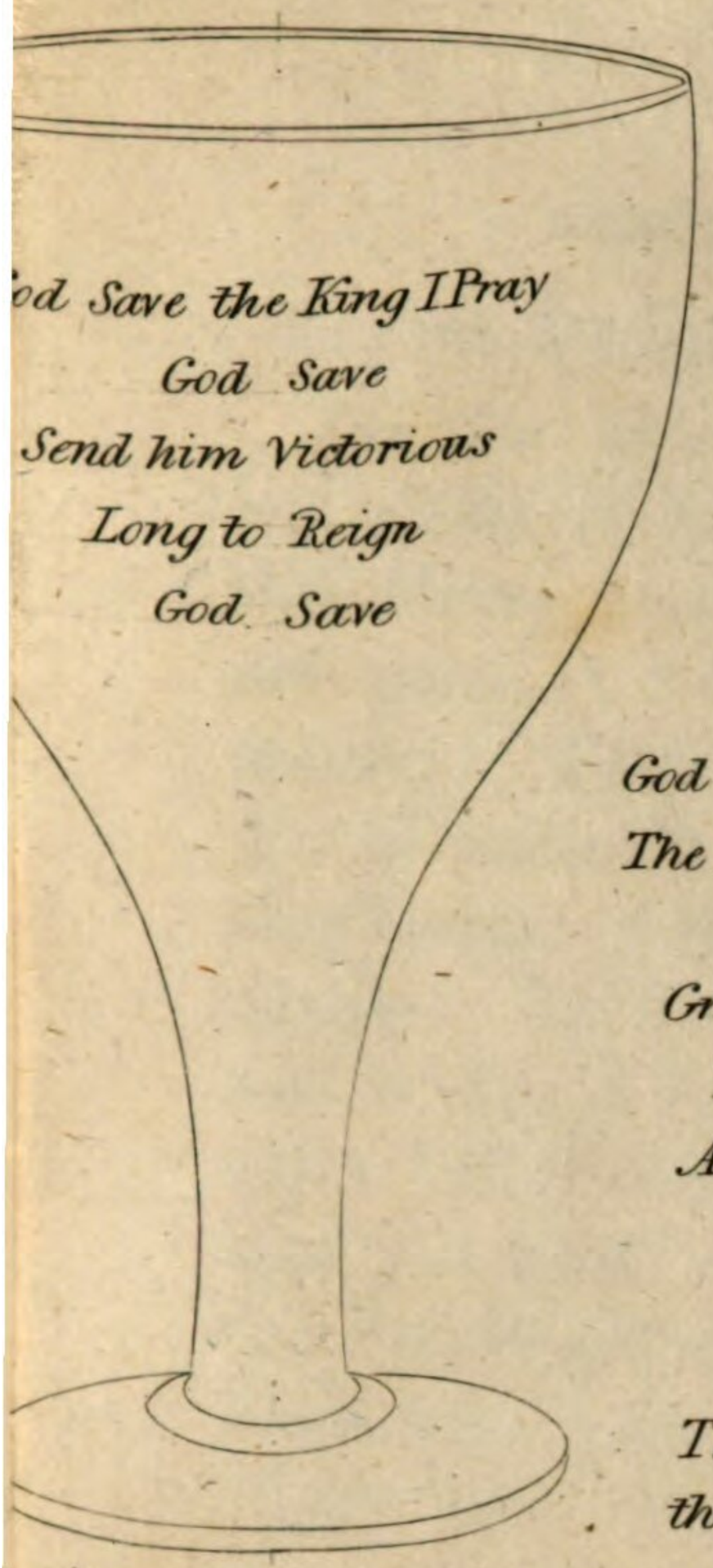
God save the King, I pray,
God bless the King, I pray,
God save the King;
Send him victorious*,
Happy and glorious,
Soon to reign over us;
God save the King.

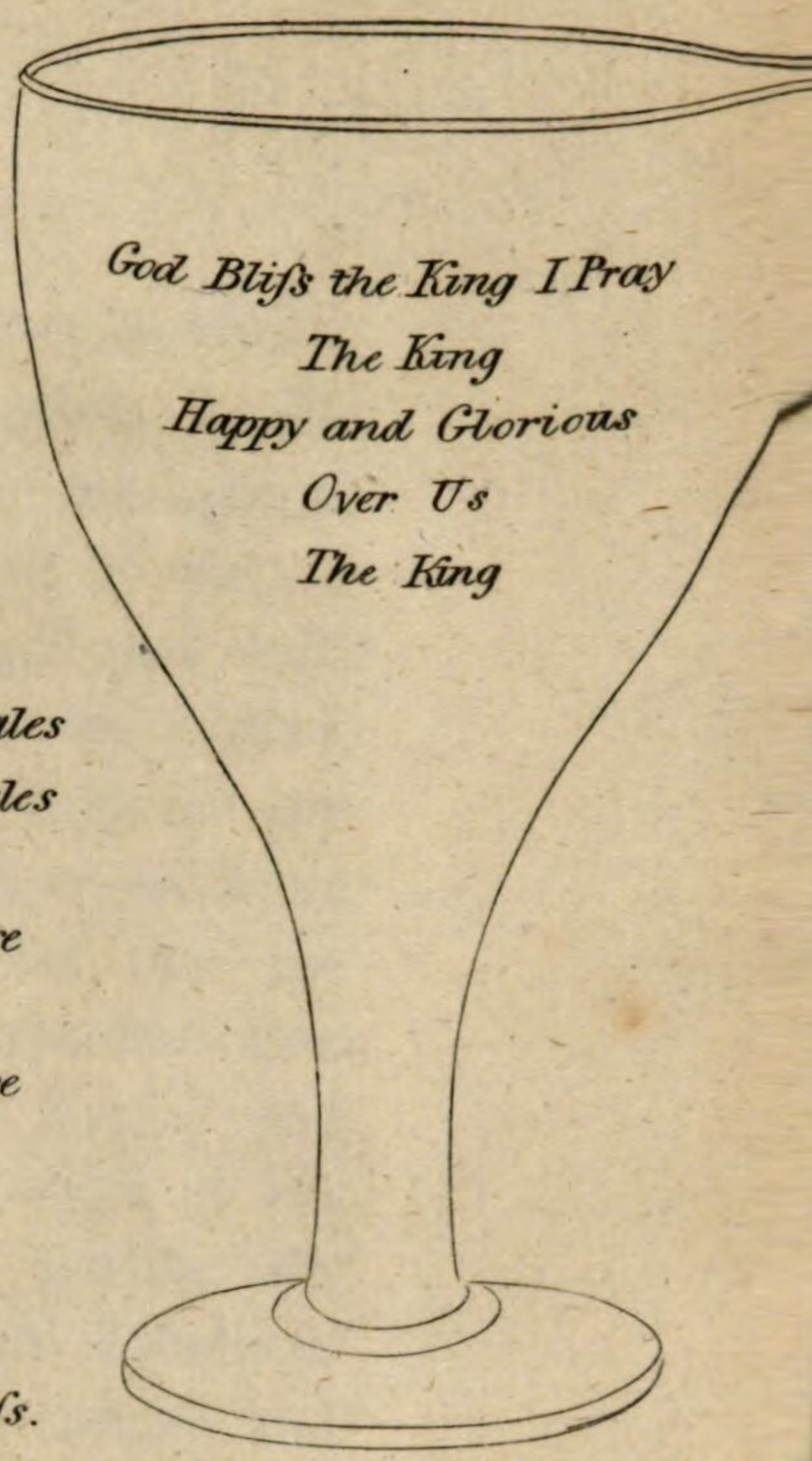
God bless the Prince of Wales,
The true-born Prince of Wales†,
Sent us by Thee;
Grant us one favour more,
The King for to restore,
As thou hast done before
The Familie.

---

* "Send him victorious" is retained in the modern version, and is evidently more applicable to the Stuart family than the Hanoverian.

† From this line it would appear that these verses must have been written either about the time, or rather before the Rebellion in 1715.





God bliſs the Prince of Wales
The True born Prince of Wales
Sent us by Thee
Grant us one favour more
The King for to restore
As thou hast done before
The familie
Amen

The above lines are on
the other side of the Glaſs.

above Glaſs is now in the poſsesſion of Mrs Glen / late Mrs Bruce of Cowden thshire) 28 Golden Square. the property of Miſs Bruce. the lineal representa- of Henry Bruce the 16th Baron of Clackmannan.

One of the Glaſses out of which the Pretender (Son of James 2nd) drank his Father's health at the top of Clackmannan Caſtle. was. after health having been drunk. (as was cuſtomary) thrown from the top of Caſtle. with intention of breaking it. in order that no other health. should drunk out of the same Glaſs. but in the fall only the bottom part was oken. a silver one was added. on which is cut the following

God bliſs King James the Eight.

There are three glaſses. one of which has the Portrait of the Pretender cut on it with the following over his head.

AUDENTIOR IBO.

And on the foot is cut The Rose and Thiſtle.

NB. The above muſt have taken place about the Year 1715.

From the Morning Post, Wednesday, Nov. 2, 1814.

The late Dr. Burney was once asked by the late Duke of Gloucester, whether the opinion that Henry Carey was the composer of the air and words of "God save the King," was well-founded? To this question the Doctor replied, that he knew the words were not written for any king George. At this the Duke expressed some surprise. Dr. Burney then told him that the earliest copy of the words we are acquainted with begin "God save great James our King;" and then proceeded: "I remember well when it was first introduced so as to become a popular air, which was in the year of the Scotch Rebellion, 1745. Dr. Arne then set it for the theatre, and it was received with so much delight, that it was re-echoed in the streets, and for two or three years subsequent to that time; and has continued ever since to hold its place as a favourite with the public, as well as with scientific professors. At that time I asked Dr. Arne if he knew who was the composer; he said he had not the least knowledge, nor could he guess at all who was the author or composer; but that it was a received opinion that it was written and composed for the Catholic Chapel of James the Second; and as his religious faith was not that of the nation, there might be a political reason for concealing the name of any person who contributed to give interest to the Catholic wor-

ship. And this may in some measure account for the author being entirely unknown*."

From the Gentleman's Magazine.

" MR. URBAN, Dec. 4, 1795.

" Verax (p. 907) must be deemed a satisfactory witness to authenticate Dr. Campbell's having often affirmed, that the *Tune* of "God save great George our King" was used at the coronation of James II.† though, as the Doctor could not have been present on that occasion, his could be only hear-say report, and may, therefore, be in some particulars dubious.—A. M. T. observes in the same page of your Miscellany, that the *Tune*

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* In 1745, God save the King was harmonized for one theatre by Dr. Arne, and by Dr. Burney for the other, at which time very likely the word George was introduced for the first time; but published as Dr. Bull's composition, 1740, in " Ward's Professors," five years before.

† In a book published by G. Kearsley, giving an Account of the Coronation of James II. with the words of all the Anthems and music which were performed, it will be seen that the above account cannot be true, but an Anthem with the same kind of expressions was performed, which might give rise to the above supposition; the words are as follows :—

Anthem 4th.

Zadock the priest, and Nathan the prophet, anointed Solomon King. And all the people rejoiced and said, God save the King! Long live the King! May the King live for ever!

was a composition of Henry Purcell for that King's chapel, and used there as a kind of *Anthem* at the time of the arrival of King William. Are there no traces of either tune or anthem in the musical books of the Chapel Royal*? If I do not misunderstand Verax, Dr. C.'s attestation is confined to the melody; and yet the phrase, *mutatis mutandis*, according to its common acceptation, may imply an allusion to the words of the anthem or air, viz. that there was only a change of the name of one king to that of a successor. Under this uncertainty, I wish to be informed by your correspondent, whether Dr. C. ever noticed what might be the lines sung at the coronation of James II. and afterwards in the King's chapel; and supposing them to have been entirely different from the words of the Song now in use, whether the Doctor ever mentioned by whom, and when, these stanzas were written. May it not be properly inferred, that the verses originally set to this tune were of the same metre with that of the present song? W. & D."

"MR. URBAN, Dec. 6, 1795.

"In Scott's History of Scotland, p. 473, after speaking of James VIth's reception in Edinburgh,

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* Nothing of the kind is to be found in any of the old books at the King's Chapel.

he adds, 'Bacchus sat on a gilded hogshead, at the Market Cross, distributing wine in large bumpers, all the while the trumpets sounded, and the people crying, GOD SAVE THE KING!' I think it only a natural exclamation on receiving a young and beloved monarch. But a Scotch nobleman, who pointed the part to me, thinks it alludes to the present Song. Who knows but this very expression may have occasioned a belief of its being the production in the reign of the Stuarts. A RAMBLER."

"MR. URBAN, Dec. 16, 1795.

"Pray inform "Verax" that the tune of 'God save great George our King,' is much older than he, or his friend the late Dr. Campbell, imagined. Three or four years ago I solicited that worthy man, the late Dr. Cooke*, of Dorset-court, (who was my next-door neighbour for 14 years) to inspect the archives of the Academy of Ancient Music; and the Doctor assured me that he believed the tune was composed by a Dr. Rogers, in the time of Henry VIII.† and prior to the Reformation.

"May the tune, and the words usually sung to

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* Late organist of Westminster Abbey.

† This account of Rogers cannot be correct, as he died at Oxford, in the reign of King James II.

men A - men A - me

men A - - - - - - - - -

men A - - - - - - - - me

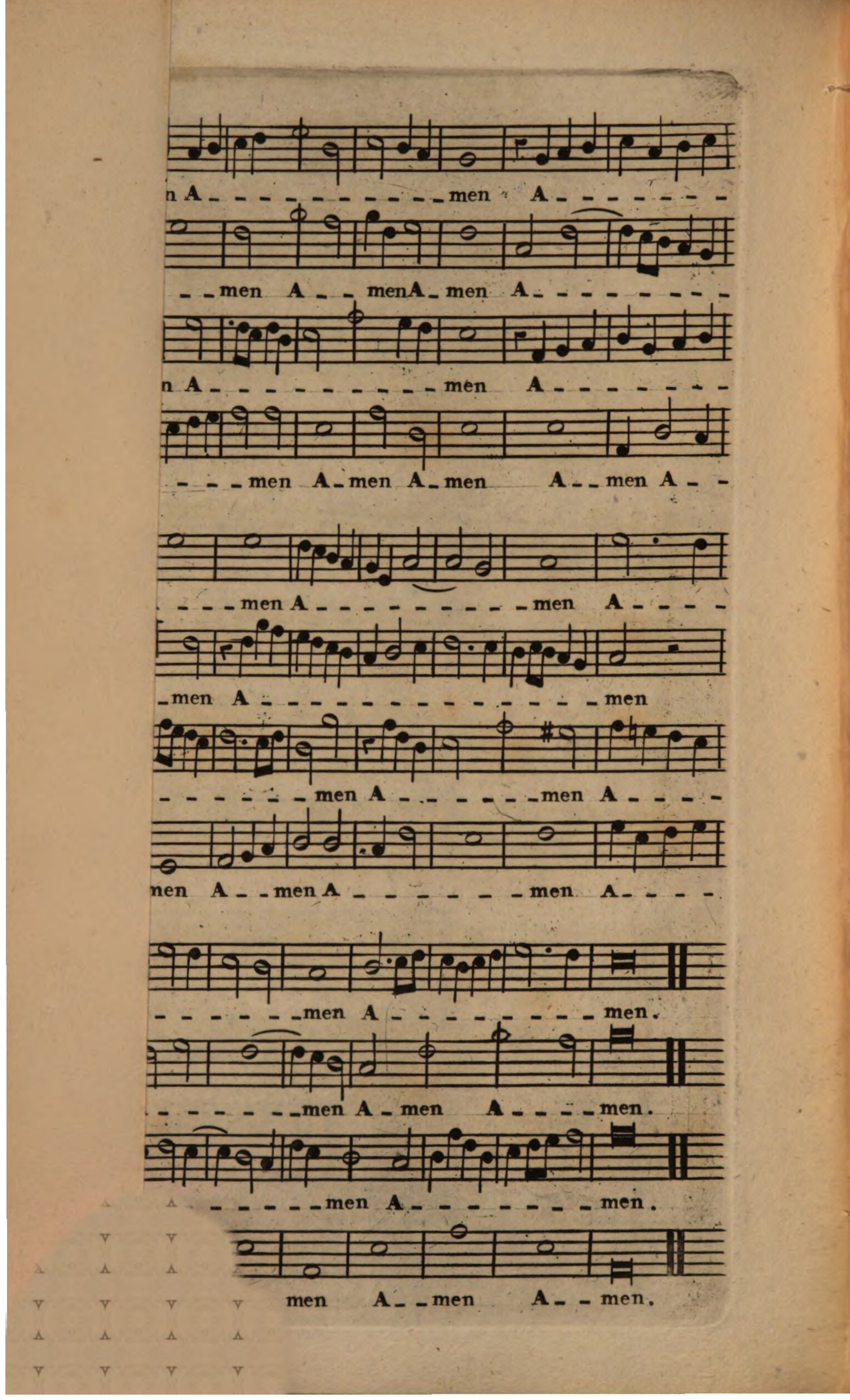
men A - - - - - - - - -

men A - - - - - - - - -

men A - - - - - - - - -

A - - - - - - - - men A

- - - - - - - - - - -


n A men A
men A men A men A
n A men A
men A men A men A men A
men A men
men A men A
men A men
men A men A
men A men A
men A men.
men A men A men.
men A men.
men A men.

it, still cheer the heart of every loyal subject, as they have often done that of your humble servant.

"P. S. I have lately seen an elegant translation of 'Rule, Britannia' into the Latin tongue. Is 'God save great George our King' put into that language? If it is, and well, my boys shall sing it, after saying their Pater-Noster. M."

"MR. URBAN, Dec. 31, 1795.

"I see, in p. 993, a quære, signed M. who wishes to know if there exists a Latin version of our favourite piece, 'God save the King.'

"When a boy, I recollect to have often heard my father carol the following; and I give it you with pleasure from memory, not knowing that I ever transcribed it before. Inaccuracies may have slipped in, after an interval of above 40 years since I last heard it: but, if it tend to elicit something better, I am happy to be the means both of so doing, and of gratifying the curiosity of your unknown correspondent. B. ***

CARMEN POPULARE ANGLICANUM,

"Domine, salvum fac regem;"

Latinè redditum.

O vivas, omnibus
Salvus ab hostibus,
GEORGI, o rex!

Tibi victoriam
Deus, et gloriam
Det, et memoriam,
Optime rex!

Hostes, o Domine *,
Ut cadant omine
Horrido, da:
Præbe, cœlicolens!
Deus omnipotens!
Atque omnisciens!
Auxilia.

Fiat clarissimus
Et beatissimus
GEORGIUS rex;
Cujus judicio,
Cujus auspicio,
Et beneficio,
Floreat lex!

"MR. URBAN, Jan. 20, 1796.

"The present deservedly popular air of 'God save the King,' is supposed to have been composed by Anthony Jones, musician, contemporary with Purcell, and grandfather of the late Mrs. Arne, Mrs. Lampe, and Mrs. Jones, all stage-

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* O Domine, hostes
Ut cadant omnes
Te precor, da.—Mr. Johnson, Datchet.

singers, while spinsters, by the name of Young. When this tune was revived in 1745, tradition said, that the words of 'God save the King' were written, and the tune composed, for King James the Second, at the time that the Prince of Orange was expected to land in England. During the Rebellion of 1745, Dr. Burney, author of the 'General History of Music,' composed parts to the old melody, at the desire of Mrs. Cibber, for Drury-lane Theatre, where it was sung in a slow and solemn manner, in three parts, by Mrs. Cibber, Mr. Beard, and Mr. Reinhold, the father of the present singer of that name, and repeated in chorus, augmented in force, usually, by the whole audience. It was called for at this theatre for near two years after the suppression of the Rebellion.

"About three years ago, being curious to know some farther particulars respecting this majestic Song, I waited on Dr. Cooke, late organist at the Abbey, who corroborated this account, and told me, that, when he was a boy, he remembered to have heard the tune sung to the words of 'God save great James our King.' E. T."

Gentleman's Magazine, 1796.

"The first time I heard the Anthem of 'God save the King' was about the year 1740, when it was sung by Harry Carey, on some public occasion, at a tavern in Cornhill. W."

"MR. URBAN, March 8, 1796.

"From the several accounts given in your Magazine of the air 'God save great George our King,' and from another particular, I have nearly made up my mind, as is the fashionable phrase, concerning the origin and progress of this deservedly applauded, because truly loyal and constitutional, Song; and, should you be of opinion that my comment will afford satisfaction and amusement to your readers, it is for that purpose at your service. The remarks I have to submit to their notice will not be confined to the traditional oral evidence that has been stated; they will farther extend to the internal evidence that may be deduced from the words; a circumstance that has not, as far as I know, been duly attended to; and yet it ought to have its weight in deciding this long-agitated controversy.

"'Verax' (vol. lxv. p. 907,) has informed us, on the authority of Dr. Campbell, that the tune was by Purcell, and sung at the coronation of King James the Second; but, according to E. T. (vol. lxvi. p. 118,) Anthony Jones, a contemporary of Purcell, has the credit of being the composer. With regard to the æra of this tune, it is not material to enquire to which of these two eminent musicians it ought to be attributed; but, as there is the concurrent averment of Dr. Cooke, that *James our King* were words in the song, it

will hardly admit of a doubt that it had a more early origin than one of your correspondents, who assigns it to Carey, (p. 992) is inclined to believe*. But, though the tune might have been used at the coronation of James, it will not follow that the words of the present song were likewise used on that occasion; and such a notion is open to a difficulty that will not be easily removed. *Scatter his enemies—make him victorious*, are phrases that certainly would not have been in time, when the King had not any enemies, foreign or domestic; nor would they have been in unison with the sermon preached at Westminster Abbey by Bishop Turner. The prelate's text was 1 Chron. xxix. ver. 23; his subject, a parallel, in a variety of instances, between Kings Solomon and James at the times of their respective coronations; and, at p. 26, it was observed that 'his Majesty's *peaceful entrance* upon his government was a sufficient, real, happy proof of an *obedient people*.'

"By A. M. T. (vol. lxv. p. 907,) we are told it was used in the Chapel Royal 'as a *kind of anthem*, in which, from the simplicity of the air,

* Carey republished, in 1740, all the songs he had ever composed, in a collection, intituled "The Musical Century, in 100 English Ballads, &c." (Biographical Dictionary): and, it is very improbable that he should, had he been the author, have omitted a song, which, as Dr. Campbell observes, was so pleasing to staunch Whigs.

most people could have readily joined.' And this, to be sure, might have happened either during the ill-concerted insurrection of the Duke of Monmouth, or previously to the successful and glorious revolution under the auspices of the Prince of Orange; nor am I aware of any other objection that can be offered to two of the stanzas having been so used, than that anthems in the King's Chapel have seldom been of the metrical kind; and that, wherever there is choir-service, it is not expected or wished* that the congregation should join in the anthem. Upon this supposition, however, the first and second stanzas only of the present song must be meant, there being some lines in the third stanza that must have given offence to James and his confidential council. Would not the words "May he defend our laws, and ever give us cause," have been deemed libellous, when uttered before a king, whose endeavour was to supersede the laws, and to subvert the constitution? Concerning the first address presented by the clergy of the City of London, on the accession of this monarch, it is related, that their adding the words, 'religion established by law dearer to us than our lives,' had an insinuation in it that rendered it unacceptable at court; and that it was remembered to the disadvantage of others, who, following the pattern, adopted in their ad-

* It would create confusion.

dresses so menacing a form. (Bishop Burnet's History of his own Times, vol. i. p. 620.)

"A *kind of anthem* being an expression somewhat equivocal, I suggested a doubt, whether as an anthem it might be really performed in St. James's Chapel; though possibly there might be a deviation from the wonted practice of a choir at such an alarming crisis; and it is reasonable to suppose, that the adherents to the infatuated monarch might likewise endeavour to circulate this serious song among the common people, in order to counteract the effects of the ballads sung by the opposite party. The eclât and the prevalency of *Lillibulero* is a circumstance noticed by most of the contemporary historians.

"After the abdication of James, and during the reigns of William and Mary, and of William alone, it is obvious that this song must have been in abeyance; but, with *mutatis mutandis*, it might have been revived in the days of Queen Anne (perhaps with an adjunct, for a reason I shall presently mention); and it was with the greatest propriety continued in the reigns of George the First and Second, particularly in the years 1715 and 1745. It is not mentioned in what year Mr. Smith, at the request of Carey, composed a new bass; but it was in 1745 that it was first sung in parts at Drury-lane Theatre.

"With a little attention to the words, it will

be found, that originally it did not consist of more than two stanzas. In the first stanza, and five verses of the second, a prayer is offered for the king alone; and the two remaining lines, 'on thee our hopes are fixed—God save us all!' imply that, after praying for the people, as well as the king, this was the conclusion.

"The third stanza appears to me to have been added by a person whose political tenets differed from those of the primary bard. In it there is a trait of genuine Whiggism not perceivable in the former stanzas, though in point of composition it is of inferior merit. The lines,

> 'May he defend our laws,
> And ever give us cause
> To sing with heart and voice,'

are very prosaic and inharmonious; *voice* rhymes ill with *laws* and *cause;* and *reign* and *king* cannot, by any mode of pronunciation, be brought to rhyme at all. It is from this circumstance I was led to suspect, as above intimated, that this stanza might have been introduced when Queen Anne was the burden of the song; *reign* and *queen* not being quite dissonant;—and, conjecture being apt to spring from conjecture, I will hazard another surmise, that, as there is a material difference in the composition of these stanzas, the first and second might have been deliberately written

at a desk, and the third have been an extempore effusion at a convivial meeting; and why not of Carey, who, it is in evidence, took some pains to have the melody corrected?

"A neat and significant parody of this song was therefore, as I have been told, chorussed with high glee at Oxford. Should you be able to procure a copy of it, the perusal, as a curiosity, would, I imagine, be pleasing to not a few of your readers; and I am persuaded there is not a constant reader and admirer of Mr. Urban's Miscellany, who will not cordially join in the wish, that the song, without or parody, or change of person named, may be for many, many years encored. God save the King! "W. & D."

"Mr. URBAN, March 10, 1796.

"The original tune to 'God save the King,' (the tune, at least, which evidently furnished the subject of it) is to be found in a book of Harpsichord Lessons by Henry Purcell *, published by his widow after his death. It is in four parts; Carey could therefore have no occasion to request the addition of a bass, had he himself been unequal to the composing one: but his Ballads and Cantatas prove that this was not the case. Sir John Haw-

* Of course, then, the tune of God save the King was known to Purcell: he died 1695.

kins informs us, that he had been a disciple of Geminiani, and speaks slightly of his musical learning, considering the advantages he had had. He acknowledges, however, that he was enough informed to be able to set a bass to a cantata. Who knows not Henry Carey's arch London pastoral, 'Sally in our Alley,' at its first appearance so much the delight of Mr. Addison? B. B."

"Mr. URBAN, Nov. 6, 1814.

"To confirm the notion that the words of our national air of 'God save the King' were in popular use in the time of James the Second, we may add this particle of information, from the authentic Memoirs of the great Duke of Berwick, the son of that monarch. Under the date of 1688, he writes, that 'When James was seized on by the mob at Feversham, and returned to London, in passing through the City to go to Whitehall, the people hurried on in crowds to see him, crying out, '*God save the King!*'

"From what has already been discovered, I think that these words even then formed the burden of our loyal song. It is probable that we may yet discover the words of this political song in its original state, in some Collection of the times; but Jacobite songs must necessarily be *rariss.*; those of the Orange complexion are more accessible. If the song be read with attention, I

think there are parts which forcibly apply to the peculiar situation of that monarch; the secret conspiracies, which, however concealed, were then suspected to exist, by his party, seem strongly alluded to by such expressions as 'Confound their politics,' and 'Frustrate their knavish tricks.' With this idea, every one may make his own commentary. Carey probably only made a fortunate application to his own times.

"CURIOSO."

Having seen the above letters, I wrote to Miss Burney, requesting she would do me the favour to give me such information on the subject as she could, who very politely sent me the following account:

"SIR, Brighton, Nov. 26th, 1818.

"I am much concerned that I have it not in my power to communicate to you any information worth receiving, on the subject of our national air. I have no recollection of ever having heard my father mention the *name* of its composer: on the contrary, I seem to have a confused remembrance of having heard him declare, that he did not *himself* know whom to ascribe it to. I am so perfectly assured, however, that he believed it to have been originally sung in honour of King James, that though, in general, unwilling to trust to my

memory, I would not, on this point, scruple to speak in the most positive manner.

"I am, Sir, your very obedient servant,

"S. H. BURNEY."

The above accounts positively assert, that the Anthem was sung by the Gentlemen of the Chapel, in honour of King James; and Dr. Burney declared to the late Duke of Gloucester, that the earliest copy of the words which he knew of, began with, "God save great James our King." An account which will be given hereafter contradicts the possibility of the Anthem having been sung at the Catholic Chapel of James the Second; at page 60, it will also be seen, that the air was known some years before James the Second's time; and at page 72, that the tune was composed in honour of James the First, and that the copy which Dr. Burney declared he knew of, beginning "God save great James our King," could mean no other than James the First.

ON KING CHARLES THE FIRST.

The following is copied from a very scarce work, called "The Last Age's Looking-Glasse, or England's Sad Eligie, by S. H. 1642."

"An age indeed to see the times
Bespread with ribauldries and rimes:

GOD SAVE THE KING AND QUEEN.

On the 21st. of May 1662, King Charles the second was Married to Donna Catharina, Infanta of Portugal.

Composed by J. Playford. Born 1613 Pub.d by him 1673.

Ca_____ro____lus Ca___tha___ri____na,

Ca_____ro____lus Ca___tha___ri____na,

Ca_____ro____lus Ca___tha___ri____ na,

Ca_____ro____lus Ca___tha___ri____na,

Rex & Re gi___na be__a____ti; Ca____ro__lus Ca___tha_

Rex & Re gi___na be__a____ ti; Ca____ro__lus Ca___tha_

Rex & Re gi___na be__a____ ti; Ca____ro__lus Ca___tha_

Rex & Re gi___na be__a____ti; Ca____ro__l Ca___tha_

ri____na, Rex & Re gi___ na be__a___ti, be_a____ti be_

ri____na, Rex & Re gi___ na be__a___ti, be_a___ti be_

ri____na, Rex & Re gi___na be__a___ti, be_a____ti be_

ri____na, Rex & Re gi____na be__a___ti, be_a____ti be_

a___ti be_a___ti be__a___ti be_a___ti be__a___ti be_a___ti be_

a___ti be_a___ti be__a__ti be_a___ti be__a___ti be_a___ti be_

a___ti be_a___ti be__a__ti be_a___ti be__a___ti be_a___ti be_

a___ti be_a___ti be__a__ti be_a___ti be__a___ti be_a___ti be_

a___ti, Vi___vant Rex&Re__gi__na, vi__vant Rex & Regi__na be_

a__ti, Vi___vant Rex&Re__gi__na, vi__vant Rex & Regi__na be_

a__ti, Vi___vant Rex&Re__gi__na, vi__vant Rex & Regi__na be_

a__ti, Vi___vant Rex&Re__gi__na, vi__vant Rex & Regi__na be_

a_____ti A_____ men.

a_____ti A_____men.

a_____ti A_____men.

a_____ti A_____men.

R^d. Clark.

Striking at scepters, yea kings wounding,
Royall monarchie confounding:
Seeking to eclipse his name,
Whose worth shall outlive time and fame:

* * * *

With strange sects we are divided,
Law and Gospel are derided;
Decent order is neglected,
Church Government (is) disrespected.

* * * *

I 'm dumbe, Lord, teach me what to say,
That I to God for King may pray.

* * *

Let (Charles's fame) through England ring,
Let subject say 'God save the King!'"

The latter line serves to prove that the expression of "God save the King" was well known in King Charles the First's reign, immediately after James the First.

Gentleman's Magazine, 1814.

Dr. Byrom, the author of Short Hand, soon after the year 1745, told George Lloyd, Esq. of Holme Hall, near Manchester, that the song of God save the King was first written, God save great *Charles* our King.

The foregoing accounts from Victor's letters, the Morning Post, the Gentleman's Magazine, the New Monthly Magazine, and Miss Burney,

fully prove it was the general opinion that the Anthem in question was written for King James; but it will appear by the following observations, that those statements cannot be correct.

One account states, that it was composed by H. Purcell*, a second by Dr. Rogers†, a third by

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* In the Orpheus Britannicus, page 98, is a song by Purcell, called "Sighs for our late Sovereign King Charles the Second," in which composition are the following words: and on that account it is more than probable the national Anthem has been ascribed to him, as having written it for the King's Chapel.

"If prayers and tears, &c.

"The waters then abated for awhile,
And welcome joys hung hov'ring o'er our drooping Isle.
Oh! then, what pious groans, what pious sighs,
The Church sent up beyond the yielding skies;
LORD SAVE OUR KING, ev'ry good subject cries,
Whilest ev'ry broken heart 's altar, and sacrifice;
LORD SAVE THE KING, was never said
With greater fervency than now,
Not in the Chapel only, but the street;
No sort of people could you meet,
But did devoutly bow,
And as devoutly pray'd," &c.

From the above lines, we may very naturally conclude that the King was prayed for in the Chapel and streets; and by the annexed composition, that the national Anthem was at that time known both to Dr. Blow and Purcell, as they both have made use of sentiments contained in that composition, and written on the same monarch.

† Dr. Rogers also composed the music for the feast given

Written for a Feast given at Guildhall by the City of London to His Majesty King Charles the Second July 5th 1660. on his Restoration.

Moderately Slow. — Dr. Ben. Rogers.

Te De_um Pa_ _trem col_ _ _i_ _mus,

Te De_um Pa_ _trem col_ _ _i_ _mus,

Te De_um Pa_ _trem col_ _ _i_ _mus,

Te De_um Pa_ _trem col_ i_ _ _mus,

Te lau_ di_ _bus pro_ _se_ _ _qui_ _mur;

Te lau_ di_ _bus pro_ _se_ _qui_ _ _mur;

Te lau_ di_ _bus pro_ _se_ _qui_ _ _mur;

Te lau_ di_ _bus pro_ _se_ _qui_ _ _mur;

Te lau_ di_ _bus pro_ _se_ _qui_ _ _mur;

Qui cor_ pus ci_ _bo re_ _fi_ _ _ _cis,

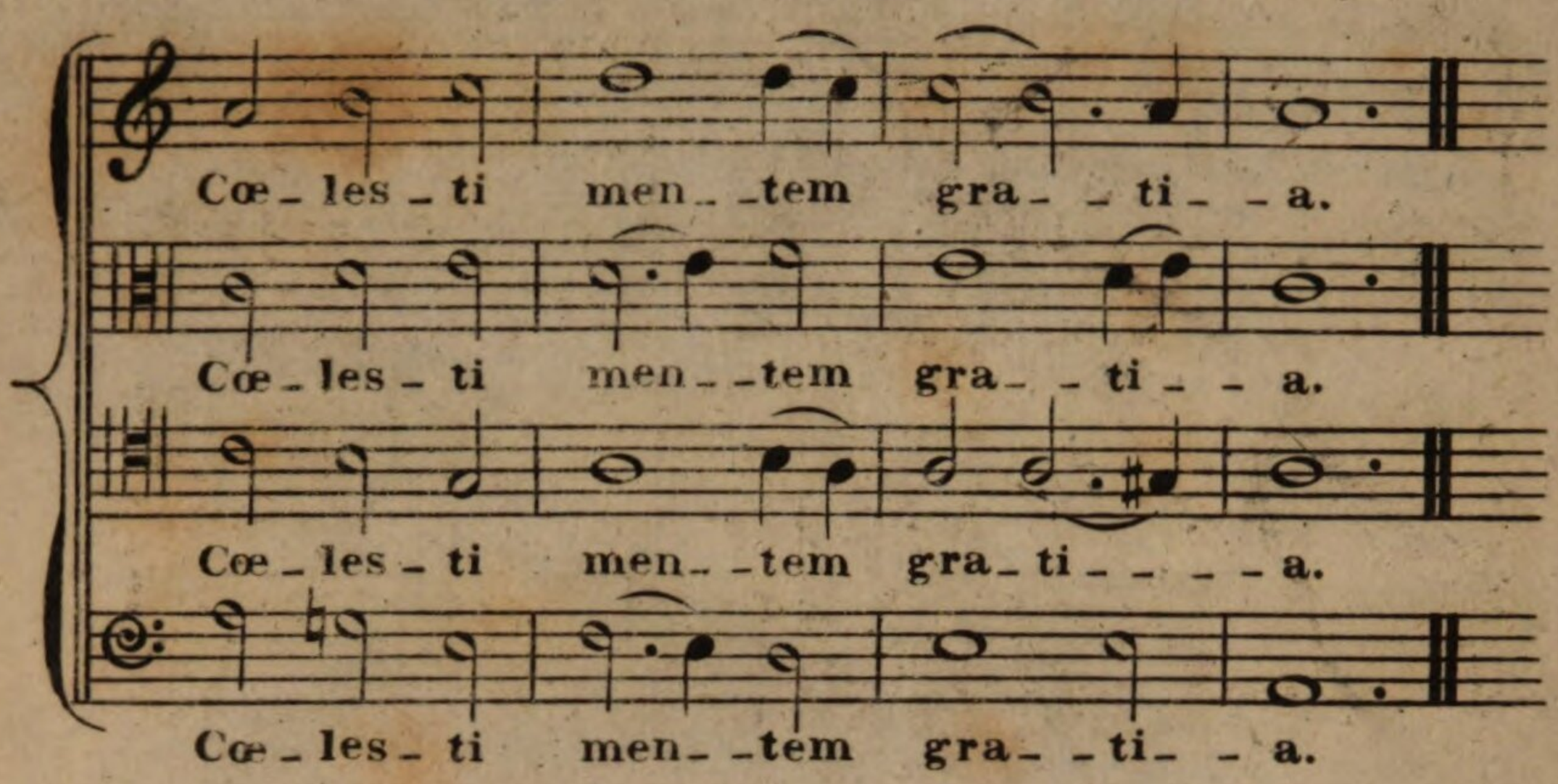
Qui cor_ pus ci_ _bo re_ _fi_ _ _ _cis,

Qui cor_ pus ci_ _bo re_ _fi_ _ _ _cis,

Qui cor_ pus ci_ _bo re_ _fi_ _ _ _cis,

Qui cor_ pus ci_ _bo re_ _fi_ _ _ _cis,

Dr Ingels. Fellow of Eton College.



2
Te adoramus, O Jesu,
Te fili unigenite;
Tu qui non dedignatus es
Subire claustra Virginis.

3
Actus in crucem factus es,
Irato Des Victima;
Per te, Salvator unice,
Vitæ spes nobis rediit.

4
Tibi, æterne Spiritus,
Cujus afflautu peperit
Infantem Deum Maria
Æternum benedicimus.

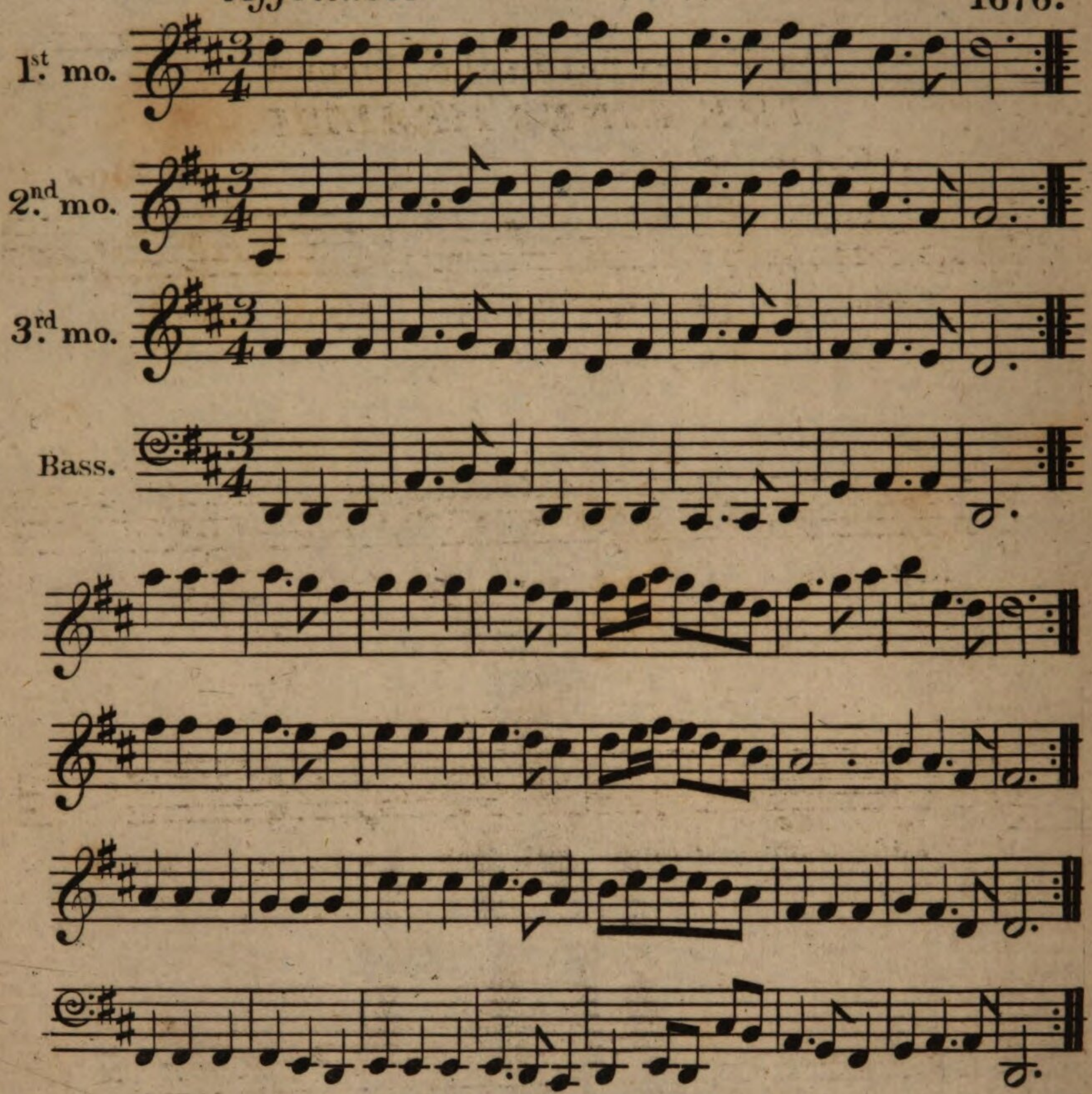
5
Triune Deus, hominum
Salutis autor optime!
Immensum hoc mysterium
Ovanti lingua canimus.

The above is now used as a grace at Magdalene College, Oxford, 22.d of July, and on May morning at 5 O'Clock on the top of that Tower.

I give the annexed composition, precisely as I have found it.

GOD SAVE OUR NOBLE KING

Affettuoso. 1676.



The above is copied from a book which was the property of Thos. Britton* the small Coal man which book is now in the possession of J.S.Hawkins Esq. (Son of Sir J.Hawkins the celebrated Musical Historian) the following remark is on the title page of the Book.

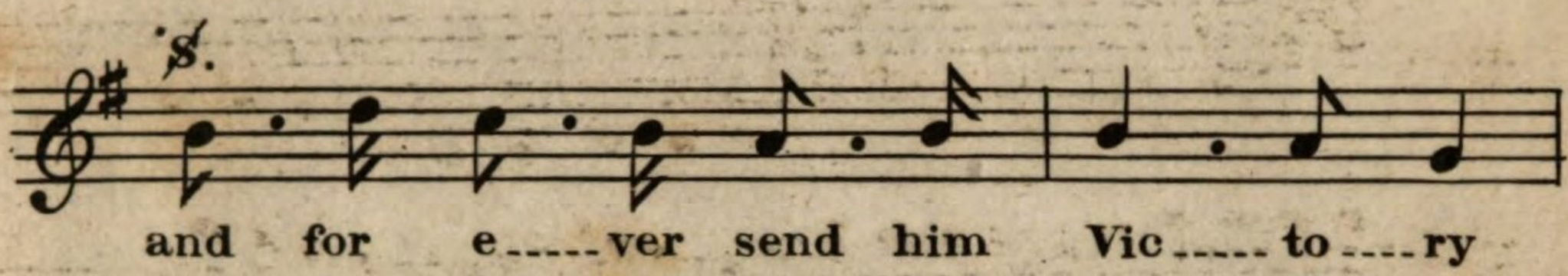
"Deane Monteage given to him by his Father 1676."

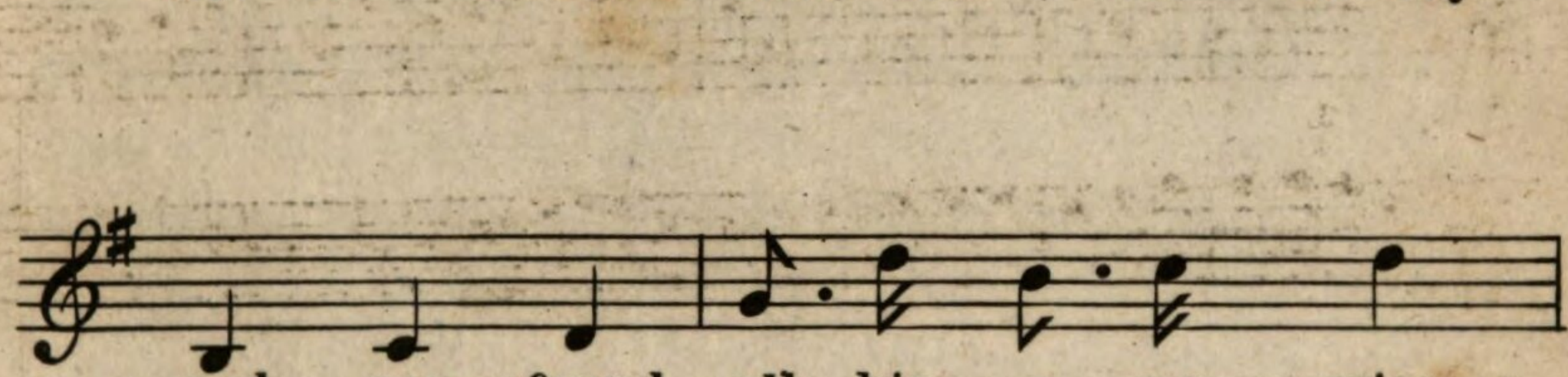
*The circumstances of Britton's death, are not less remarkable than those of his life. A man of the name of Honeyman, a Blacksmith, & Ventriloquist, was introduced by Mr. Robe on purpose to frighten Britton, and he succeeded but too seriously. Honeyman without moving his lips or seeming to speak announced from a distant part of the room, the death of poor Britton within a few hours, unless he would immediately fall down on his knees and repeat the Lord's Prayer, which he did, but was so dreadfully alarmed, that he died within a few days, being upwards of 60 years of age, he was buried at Clerkenwell. no composers name to the above.

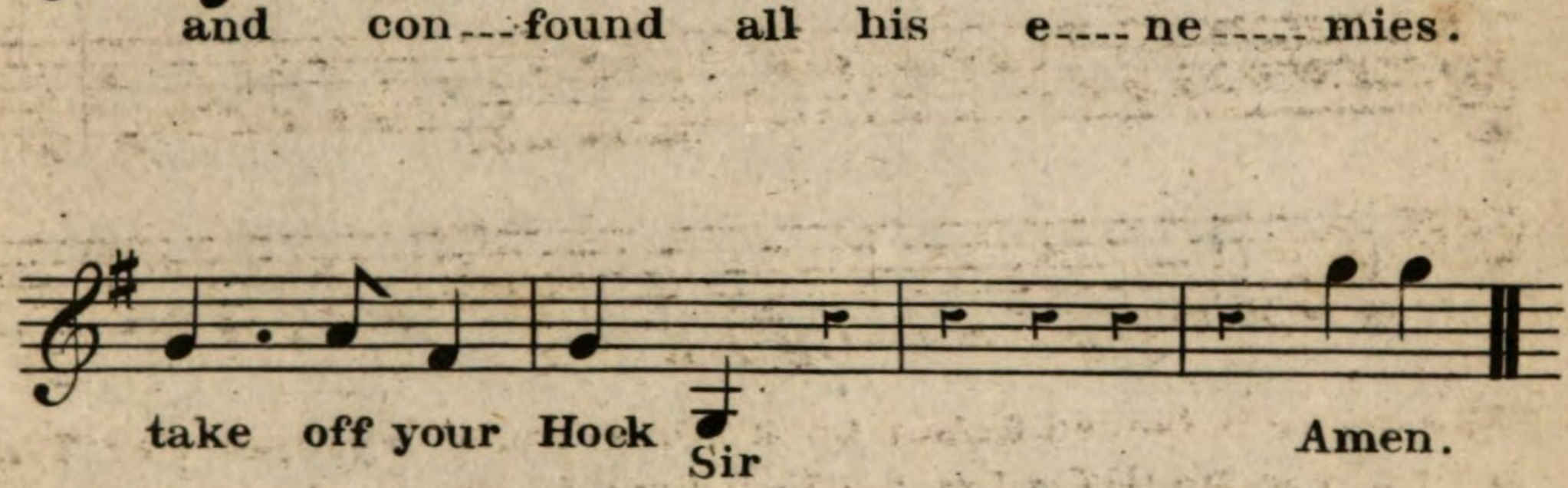
On King Charles the Second.

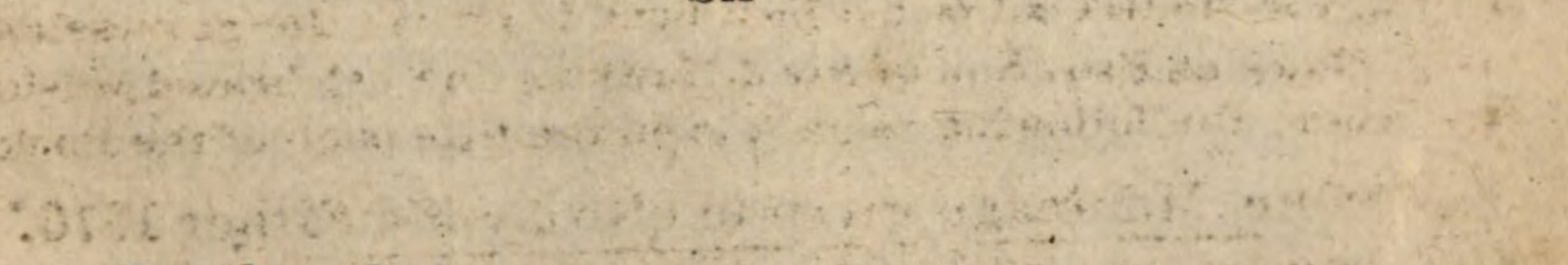
THE KINGS HEALTH

A Catch. 4 Voi. Dr. Blow.









By the above we may very naturally conclude that the words of "God save the King," were at that time known to Dr. Blow. He was born about 1648, and died in the year 1708.

NB. Repeat AMEN, all the while this Catch is singing resting 4 Crotchets.

Anthony Jones, a fourth by Anthony Young, a fifth that it was taken from a book published at Aberdeen 1682, a sixth that it was taken from a book in the time of William and Mary, which clearly proves that the composer's name was at that time unknown. The annexed copy of the Air, which is taken from an old book, once the property of Thomas Britton, "the celebrated small-coal-man," will prove, beyond a doubt, that it was not composed for that monarch, and that the Air was known some years before James the Second was crowned, by the date in that book, viz. 1676, nine years before. If the composer's name had been known, Britton, who lived with all the above composers, must have been acquainted with it, as he was very particular in those matters, and was looked up to by most of the great people of his time, and whose opinion was taken in preference to almost any other person: to prove which, I shall give a short extract from his Life on that subject.

"Britton copied a collection of music, so valuable, that after his death it sold for nearly 100*l.* He collected also a great number of books; and some years previously to his death, he sold a large collection, among which were many manuscripts; also a collection of instruments, which sold after

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in the City to King Charles the Second on his restoration, July 5, 1660.

his death for 80*l.* Mr. Edward Ward, author of 'The London Spy,' informs us, that his music-meeting was first patronized by Sir Roger L'Estrange. The attachment of this gentleman, and many others, he says, arose from the profound regard which they had for all manner of literature. He was often accosted in the street (with a sack of small-coals on his shoulder) with such expressions as 'There goes the famous small-coal-man, a lover of learning, and a companion for gentlemen.' Britton was also well-skilled in the titles and prices of ancient books and manuscripts, which he was very assiduous in collecting. About this time, a passion for making these collections had seized many of our nobility, of whom the chief were Edward Earl of Oxford, Earl of Pembroke, Sutherland, and Winchelsea, and the Duke of Devonshire. These persons used to resort to the City on Saturdays, and took several routs to the booksellers' shops, to search out old books and manuscripts; they would after that assemble at the shop of Mr. Bateman, a bookseller, at the corner of Ave-Maria-lane, in Paternoster-row, where they were met by other persons engaged in the same pursuits, as nearly as possible to the hour of 12, by St. Paul's clock; Britton, who by that time had finished his round, clad in his blue frock, would join them; and after about an hour's conversation, would separate."

Enough has now been said, to prove that Britton was more likely, than almost any other person of his time, to know who was the author and composer of the Anthem in question, particularly as almost all the accounts state, that it was composed and sung for James the Second, and consequently, at the time he lived, and in his greatest prosperity. He also had the same Air in his possession, as sung at this time many years before James came to the crown, by the date in the book, but without any composer's name being attached to it, though the composer's names are to all the other tunes in the book above mentioned; which clearly proves that it was unknown at that time.

Having shewn that the national Anthem could not have been composed in honour of King James the Second, as stated in various accounts in this work, and having shewn that it was known in King Charles the First's reign, I may now fairly proceed with my statements respecting the Merchant Tailors' Company, and to prove that it was composed at their request in honour of King James the First.

From the Gentleman's Magazine.

"Mr. URBAN, May 12, 1809.

"Much has been said, on various occasions, relative to the deservedly popular ballad of 'God save the King;' which you have given, with the

music, in vol. xv. p. 552, and *improved* in p. 662. But I do not recollect its having been observed, that in the Life of Dr. Bull, in Grew's "Rarities* of Gresham College," it is said to have been written so early as in the reign of King James the First. "S."

"Mr. Urban, W-m Hall, Sept. 9th, 1816.

"In Ward's Lives of the Professors of Gresham College, page 200, it is stated, that Dr. Bull was, in 1596, chosen first professor of Music in Gresham College, and that he was chief organist to King James the First; and at page 201, it states, that in 1607 he resigned his professorship, but lived in England until 1613, when he went abroad, and did not return: then follows a list of his musical works in manuscript, in the possession of Dr. Pepusch; among them, at page 205, is 'God Save the King†.' I think it is somewhere said, that these manuscripts of Dr. Bull, as in Dr. Pepusch's collection, were placed in Sion College‡. If this be so, the reference is easy: and if the tune found there be the same with the popular air all Englishmen hear with pleasure, the inquiry is set at rest; and it will be no stretch of

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* Ward's Gresham Professors, not Grew's.

† This, of course, must mean King James the First.

‡ Nothing of the kind is to be found in Sion College.

Sir John Swinnerton Alderman is intreated to confer with

Benjamin Johnson

The Poet. (Poet Laureat to the King) about a speech to welcome His Majesty. which speech contained 18 Verses, and was spoken by one of the Children of His Majesty's Chapel, Thursday July 16.. 1607. also Sonnetts and Songs.

Merchant Tailors Records.

imagination to suppose, that it was brought forward in compliment to King James the First, when, according to the anecdote, Dr. Bull played before him at Merchant Tailors' Hall, upon a small pair of organs. If the tune be different, Mr. Carey will have a stronger claim from the inquiry, to be considered as the author of the favourite air; one claimant will be struck off the list."

"Yours, &c. "R. S."

The following extract from the ancient Records of the Merchant Tailors' Company, will serve further to prove the above statement.

Extract from the ancient Records of the Merchant Tailors' Company.

"On Thursday, July 16, 1607, his Majesty King James the First, Prince Henry, and many honourable persons, dined at Merchant Tailors' Hall: and Sir John Swinnerton, Alderman, is intreated to confer with Benjamin Johnson the poet, (Poet Laureat to the King) about a speech to be made to welcome his Majesty, by reason that the company doubt their schoolmaster and scholars be not acquainted with such kind of entertainment:

A Speech to the King*.

And at the upper end of the Hall there was set a chair of estate, where his Majesty sat and viewed

* Not to be found.

the Hall; and a very proper childe*, well spoken, being clothed like an angel of gladness, with a taper of frankincense burning in his hand, delivered a short speech, containing xviii verses, devised by Mr. Ben. Johnson †, which pleased his Majesty marvelously well: and upon either side of the hall, in the windows near the upper end, were galleries, or seats, made for music, in either of which were seven singular choice musicians, playing on their lutes, and in the ship, which did hang aloft in the hall, three rare men and very skilful, who song to his Majesty, and over the King, sonnetts, and loude musique, wherein it is to be remembered, that the multitude and noyse was so great that the lutes nor songs could hardly be heard or understood, and then his Majesty went up into the King's chamber, where he dined alone at a table which was provided only for his Majesty and the Queen (but the Queen came not), in which chamber were placed a very rich pair of organs, whereupon Mr. John Bull, Doctor of Music, and a brother of this company, did play all the dinner-time; and Mr. Nathaniel Gyles, Master of the Children of the King's Chapel ‡, together with Dr.

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* See an Epitaph on this Child, by B. Jonson, in a future page.

† In the Merchant Tailors' book, his name is spelt thus.

‡ Early in the reign of King James the First, the gentlemen of his chapel, assisted by the influence and solicitation of seve-

Montague, Bishop of Bath and Wells, and Dean of his Majesty's Chapel, Lenard Davis, Sub-dean, and divers synging men, Robert Stone, William Byrde*, Richard Granwell, Crie: Sharpe, Edmund Browne, Thos. Woodson, Henrie Eveseede, Robert Allison, Jo. Hewlett, Richard Plumley, Thos. Goold, William Laws, Elway Bevin, and Orlando Gibbons, Gen: extraordinary, and the children of the said chapel, did sing melodious songs at the said dinner; after all which, his Majesty came down to the great hall, and sitting in his chair of estate, did heear a melodious song of farewell, by

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ral powerful noblemen, who advocated their cause, obtained an increase of 10*l.* to their annual stipend. An entry is made of this event in the checque-book of the Chapel Royal, signed not only by five of the great officers of state, but by the subdean, chaplains, and gentlemen of the Chapel then living.

On the decease of Purcell, it appears, that Dr. Blow became organist of Westminster Abbey, and four years afterwards was appointed composer to his Majesty, with a salary of 40*l.* a year; himself and Weldon (who was second composer) were expected to produce a new Anthem on the first Sunday of their waiting. The above salaries were subsequently augmented to 73*l.* per annum, making them equal to those of the gentlemen of the Chapel. At that period the gentlemen received their full salaries of 73*l.* per annum. They now receive but 57*l.* 18*s.* in consequence of various deductions. They had also at that time what was called *pitcher-days*, or a portion of wine, on birth-days, or occasions of public rejoicing; this, however, has also been withdrawn.

* "Non nobis Domine," was composed by Byrde, and sung on the above occasion by the children of His Majesty's Chapel.

the three rare men in the shippe, being apparelled in watchet silk, like seamen; which song so pleased his Majesty, that he caused the same to be sung three times over.

"Dr. Bull, and Mr. Nathaniel Gyles, admitted into the lyvery of this company. Also at this court the company have accepted and taken Mr. John Bull, Doctor of Musique, and a brother of this company, into the clothing and livery of the company. Also, they have accepted and taken Mr. Nathaniel Gyles, who hath his grace to be Doctor of Musique, and is Master of the Children of the King's Chapell, into the freedom of this society, and into the clothing and lyvery of the same; and it is ordered that they shall be placed in the lyvery next unto the Assistant; and note, that the lyvery-hoods were put upon their shoulders, but neither of them sworn; and the Company are contented to shew their favour unto them for their paynes when the King and Prince dined at their Hall, and their love and kindness in bestowing the musique which was performed by them, their associates, and children, in the King's Chamber gratis:* whereas the mu-

* Here is a positive proof that Dr. Bull was rewarded by the Merchant Tailors' Company, for having composed the music which was performed (by the Gentlemen, &c. of the King's Chapel) to welcome the King to their Hall.

sicians in the great hall exacted unreasonable sums of the Company for the same, and therefore the Company mean not that this calling of Mr. Dr. Bull and Mr. Nathaniel Gyles into the Lyvery hath any burthen or charge unto them further than shall stand with their own good liking."

The following account of the entertainment at Merchant Tailors' Hall, is taken from a work called, "Annals; or, a general Chronicle of England, begun by John Stow; continued and augmented, vnto the end of the year 1631, by Edmund Howes, gent."

The King, during this and the election of the new Maister and Wardens, stoode in a newe window made for that purpose; and with a gracious kingly aspect, behelde all thir cerimonies: and being descended into the hall to depart, his Majestie and the Prince were then again presented with like musique of voyces and instruments, and speeches, as at the first entrance. The musique consisted of 12 lutes, equally diuided, 6 and 6 in a window on either side the hall, and in the ayre betweene them were a gallant shippe triumphant, wherein were three rare menne like saylors, being eminent for voice and skill, who in their several songs were assisted and seconded by the cunning

lutanist. There was also in the hall, the musique of the city; and in the upper chamber, the children of his Maiesties Chappell song a grace* at the King's table, and also whilest the King sat at dinner, John Bull, Doctor of Musique, one of the organists of his Maiesties Chappell Royal, and free of the Merchant Tailors, being in a citizen's gown, cappe, and hood, plaied most excellent melody upon a small pair of organs placed there for that purpose onely, concerning the bountie of this feast, and plentie of all things as well for pleasant princely entertainments of the King, the prince, the nobility, and the rest, where were very many braue courtiers and other gallants, as were most rare and excellent.

The Company of Merchant Tailors also after that gaue very kind respect, with full and honourable reward, unto every man, according to their highest measure of desert, that did them any service or kindness, either by voice or instruments, making of speeches, or setting of songs, or otherwise.†

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* This must have been "Non nobis Domine," as no other musical grace was at that time known, the composer also being present.

† Not one of the speeches, songs, sonnets, or music, that was performed at that great entertainment, is to be met with, which must be the cause of the obscurity that has so long hung over our National Anthem.

I shall now proceed to prove that Dr. Bull composed the music of "God save the King" before the year 1613, by the following extract from the old Cheque-book, now at the King's Chapel, which states:—

"In 1613, John Bull, Doctor of Musique, went beyond the seas without licence, and was admitted into the Arch-Duke's service, and entered upon pay there about Mich.; and Peter Hopkins, a base, from Paul's, was sworne into his place the 27 of December following: his wages from Mich. unto the day of swearing-in of the said Peter Hopkins, was disposed of by the Deanne of his Majesty's Chapel."*

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* The above account fully proves that Bull quitted this country in 1613, and that he was discharged from his Majesty's Chapel, for having entered into the Arch-Duke's service and receiving pay there. Now it is not at all probable that he should have written any music in honour of the King of England, after having been discharged from his Chapel; he, therefore, must have composed it previously to his quitting England, viz. before 1613, and this circumstance alone brings it within six years of the time mentioned in the foregoing accounts; viz. in the reign of James the First, at Merchant Tailors' Hall, 1607. There was no other circumstance at that time but the Powder Plot which could give rise to such a sentimental and political song.

"Confound their politics;
Frustrate their knavish tricks."

The following extract from the manuscript music of Dr. Bull

In Ward's Lives of the Professors of Gresham College, pub. London, 1740, we read as follows:—

"But, besides these, there is extant a large number and variety of Dr. Bull's pieces in manuscript, that make a part of the curious and valuable collection of music, now reposited in the library of Dr. Pepusch; of which I shall here add the following account, as communicated to me by the Doctor.

"FOR THE ORGAN OR HARPSICORD.

"A large folio neatly written, bound in red Turkey leather, and guilt, but not entered in the catalogue.

Page.

1 Walsingham.*
27 Galliard to my Lord Lumley's pavan.
30 Pavan.
34 Galliard.
49 The quadran pavan.
54 Variation of the quadran pavan.
59 Galliard to the quadran pavan.

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will prove, beyond a doubt, that he did compose the music of "God save the King."

* This tune †, which begins, "As I went to Walsingham," was first composed by Wm. Birde, with 22 variations: and afterwards 30 others were added to it at different times, by Dr. Bull.

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† The above should be—this Song "As I went to Walsingham."

Page
63 Pavan.
66 Galliard to the pavan.
67 St. Thomas' Wake.
69 In nomine.
70 Fantasia upon a plain song.
76 Pavan of my Lord Lumley.*
80 Præludium to Gloria tibi Trinitas.
81 Gloria tibi Trinitas.
82 Salvator mundi, Domine.
86 Galliard.
87 Variatio.
89 Galliard to the pavan, page 63.
92 Fantasia upon ut, re, mi, fa, sol, la.
197 Praeludium.
199 Fantasia.
214 Præludium.
215 Præludium.
219 In nomine.
229 Christe redemptor.
250 The King's Hunt.
252 Pavan.
254 Galliard.
255 Dr. Bull's Jewel.
256 The Spanish pavan.
262 The Duke of Brunswick's almand.
299 Piper's Galliard.
300 Variatio ejusdem.
302 Præludium.
303 Galliard.

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* The Galliard to this Pavan is at page 27 above.

Page

304 Galliard.

306 A jig, Dr. Bull's, myself.

306 A jig.

307 Præludium.

314 Præludium.

317 Fantasia, with 23 variations upon ut, re, mi, fa, sol, la.

377 The Dutchesse of Brunswick's Toy.

391 Miserere, 3 partes.

Number 16 in the Catalogue, a large quarto.

Folio

1 Fantasia primi toni, a 3. duo cantus et bassus.

3 Præludium voor de fantasia primi toni.

4 Fantasia.

6 Præludium voor de fantasia toccata primi toni.

7 Fantasia toccata.

9 Fantasia cromatica primi toni.

20 Præludium voor de fantasia octavi toni.

20 Fantasia.

23 Præludium voor de fantasia, Quando claro.

24 Quando claro.

44 Fantasia super Miserere mihi, Domine, a 2. et 3.

44 Miserere, a 3.

47 Toccata brieve.

48 Toccata met cruys handen.

50 Præludium vor de fantasia quinti toni.

51 Fantasia.

53 Fantasia sopra ut, mi, fa, sol, la, a 2, a 2, 3, et 4, diversis modis *.

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* This piece is not the same with any other on this subject.

Folio

76 Toccata.

77 Præludium voor de fantasia octavi toni, sopra sol, ut, mi, fa, sol, la.

78 Fantasia sopra sol, ut, mi, fa, sol, la.

80 Fantasia cromatica primi toni contraria al' altra.

85 Recercata sopra ut, re, mi, fa, sol, la.

92 Recercata primi toni, a 4.

93 Recercata altra prima toni, a 4.

95 Recercata quinti toni, a 4.

96 Fantasia secundi toni.

99 Toccata secundi toni.

100 Fantasia sexti toni, a 4.

107 Fantasia sexti toni, sopra A leona.

161 Salve, Regina, 1.

162 Ad te clamamus, 2.

163 Eja ergo advocata nostra, 3.

164 O clemens, 4.

165 O dulcis virgo, Maria, 5.

166 Regina cœli, 1.

168 Quia quem meruisti, 2.

169 Ora pro nobis Deum.

172 Vexilla regis prodeunt *.

Number 18, 11 vol. quarto.

Vol. I.

1 Præludium to the fantasia, Felix námque offertorium.

1 Fantasia, Felix námque offertorium.

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* At the end of this book is written the following note.—Incepit 6 April, 1628, finivit 2 Oct. 1628, scribebat Gulielmus a Messaus, Divae Walburgis, Antverpiensis phonascus.

Folio

8 Galliard, Madamoyselle Charlotte de la Haye.
15 Tres voces in unum, Salvator mundi.
56 GOD SAVE THE KING! *
63 Gloria tibi, Trinitas.
77 Fantasia on a chromatic subject, a 4 vo.
86 Door Dr. Bull gemaekt, ter eeren Van Goduart Van Kappell.
88 Dr. Bull voor my gemaekt, En revenant.
92 Lavez vous, cœur.
98 Air.

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* Here then is a positive, incontrovertible, and undeniable claim by Dr. Bull, to the Tune of "God save the King," as composed by him in honour of King James the First. It must be the same Tune which is sung at the present time, because it has never yet appeared that there were two of a similar description. This circumstance alone proves that fact, at least it must be so admitted until another is produced, supported by evidence, sufficiently strong to invalidate the title claimed by the former.

Another circumstance material to this enquiry is, that Dr. Bull could not have composed that Tune for any other King, because he lived only in James the First's reign; therefore the title of this Song cannot apply to any one else. Bull died 1622, King James 1625.

There must be seven pages of the above tune, God save the King, as it extends from 56 to 63, and it was the custom of that time to put as many variations as the imagination could invent; to prove which see the first tune, Walsingham, in the above list, which extends from page 1 to 27, and has fifty-two variations, consequently could not take up less than twenty-seven pages.

THE BULL BY FORCE

GOOD WILL DOTH GAYNE

AN AETATIS SVAE
XXVI MDLXXXIX

IN FIELDS DOTH RAIGNE

JOHN BULL
MUS. DOCT. CANTAB.
INSTAUR. OXON. MDXCII.

from an Original Painting in the Music School Oxford. *by I. W. Childe.*

BUT BULL BY SKILL

Illman, sculp.t

Doctor Bull was admitted into the Livery of the Worshipful the Merchant Tailors Company, & the Livery hoods put upon his shoulders, but not sworn: this favor was done him for having composed the Music which was performed at their Hall by the Gentlemen & Children of the Kings Chapel when His Majesty King James the first, Prince Henry & many Honourable Persons dined there on Thursday July 16. 1607.

See M.T. Records.

Dr. Bull composed God save the King.

See Wards Professors of Gresham College, p. 205.

Folio

101 Ballet, die partyen door Dr. Bull op superius gemaekt.

102 Philis heeft myn hert gestoolen, voor my gemaekt.

103 Gemaekt op * *

105 Courante de chapelle primi toni, ann. 1619.

105 Courante de chapelle.

106 Galliard op die eerste courante.

107 Almand de chapelle primi toni.

109 Galliard de chapelle primi toni.

110 Galliard.

111 Almand op die voorgaende galliard.

113 Fantasia.

114 Fantasia.

116 Den lustelycken Mey. imperfect.

Vol. II.

27 Bonny well Bobin.

33 Rosa solis.

35 Præludium octavi toni *.

37 Præludium in C. sol, fa, ut.

38 Les buffons.

44 Den lustelychen Me, quod fecit 30 Maii 1622.

53 Fantasia super Vestiva i colli.

56 Fantasia secunda super Vestiva i colli.

58 Fantasia.

61 Pavana sinfonia, ann 1622.

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* This præludium is printed in the Panthenia, No. 21, and there ascribed to Orlando Gibbons; but Dr. Pepusch has several copies of it in manuscript, which have all Dr. Bull's name to them.

Folio

64 Galliard.
65 Het Jeweel, quod fecit anno 1621, 12 Decemb.
68 Fantasia op de fugue Van Mr. Jan. Pieterss, fecit 1621, 15 Decemb.
70 Pavana sinfonia.
73 Galliard voor de voorgaende pavana.
74 Fantasia op de fugue Van la Guamina.
77 Een kindeken is ons geboren.
79 Een kindeken is ons geboren, in d, la, sol, re.
81 Præludium voor Laet ons met herten reyn.
81 Laet ons met herten reyn.
84 Het nieu Bergomasco.
86 Courante, Juweel.
91 Courante, Bataille.
93 Courante, Alarme.
95 Courante, Joyeuse.
97 Courante, Brigante.
98 Courante, The Princess.
99 Courante, Adieu, or, the vaerwel.
100 Courante, A round.
101 Courante, Kingston.
104 Courante prima in a, la, mi, re.
105 Courante secunda in a, la, mi, re.
106 Courante tertia in a, la, mi, re.
107 Courante quarta in a, la, mi, re.
108 Courante quinta in a, la, mi, re.
109 Boeren dans.
112 Pavana secundi toni.
120 Præludium pour la fantasia sopra re, re, re, sol, ut, mi, fa, sol.
121 Fantasia sopra re, re, re, sol, ut, mi, fa, sol.

Folio

129 Fantasia sexti toni, a 4 v.
138 Fantasia sexti toni, sopra A leona.
142 Ricercata sextoni, a 4 v.
144 Præludium voor de fantasia quinti toni.
145 Fantasia quinti toni.
168 Vexilla regis prodeunt, I. a 3 v.
170 Vexilla regis prodeunt, II. a 4 v.
172 Vexilla regis prodeunt, III. a 4 v.
175 Vexilla regis prodeunt IV. a 4 v.
177 Jam lucis orto sidere, I. a 3 v.
179 Jam lucis orto sidere, I. a 3 v.
181 Te lucis ante terminum, a 4 v.
182 Alleluja, a 4 v.
183 Veni redemptor gentium, a 4 v.
185 Salvator mundi Deus, a 4 v.
186 Telluris ingens conditor I. a 4 v.
188 Telluris ingens conditor II. a 4 v.
189 Telluris ingens conditor III. canon a 4 in super diatessaron, 2 in una.
190 Telluris ingens conditor IV. canon a 4 in super diatessaron, 2 in una.
191 Telluris ingens conditor V. canon a 4 in sub diatessaron, 2 in una.
193 Telluris ingens conditor VI. canon a 4 in super diatessaron, 2 in una.
194 Telluris ingens conditor VII. canon a 4 in sub diatessaron, 2 in una.
195 Alleluja canon, a 4. 2 in una, imperfect.

Number 26. Folio.

347 Galliard.

Folio
447 The King's Hunt.
458 Præludium.
460 Watkin's Ale, with several other unnamed to the end of the book.

Number 34. Folio.

56 The King's Hunting jig.
108 Why ask you?
111 Why ask you? paulo alitèr.
122 Little Pegge of Ramsie.

Number 37. Folio.

Page
15 Robin Hood.
40 A ground, with 15 variations.*

Number 102. IV. Vol. Folio.

Two Misereres, one with two parts, the other with three.

Number 103. V. Vol. Folio.

A prelude.

Number 131. Folio.

21 An ositary.

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* There is another ground extant of Dr. Bull with 45 divisions, not in the library of Dr. P. and likewise an Anthem, "In thee, O Lord," which latter is (with other MS. pieces) added to the printed treatise mentioned above, intitled, The First Book of Selected Church Music, page 189.

Folio

"FOR INSTRUMENTS.

Fantasias and In nomines.

Number 8. IV. Vol. Quarto.

In nomine, the 18 in number.

Number 61. Folio.

Duo, for two bass viols, the 4 in number.

Number 61. V. Vol. oblong Quarto.

45 In nomine.

Number 75. V. Vol. oblong Quarto.

52 In nomine a 5 v.

Motetti and Madrigali.

Number 5. VI. Vol. Folio.

16 Fraile man despise, a 4 v.
20 In the departure of the Lord.
21 Attend unto my tears, O Lord.
136 Almighty God, a 5 v.
270 Almighty God, a 6 v.*

Curiosity's in Music.

Number 13. Folio.

Deus Omnipotens, a 5 v.
A peice for three voices."

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* A copy of this piece for Five Voices was communicated to me by Mr. Rd. Goodson, B. M. and Professor of that science at Oxford.

The eminent abilities of Dr. Bull in his profession, and the great regard which was shewn to his compositions, may, in some measure, appear from the number and variety of his pieces contained in this catalogue.*

I shall here introduce a brief account of the valuable library of Dr. Pepusch, as stated in page 402, vol. V. in the "History of Music," by Sir John Hawkins.

"The history of his library, which contained in it the most valuable treatises on music, in various languages, that are anywhere extant, either in manuscript or in print, as also a noble collection of musical compositions, is attended with some singular circumstances. Immediately upon his decease, in virtue of the disposition which he had previously made of his effects, Travers and Kelner took possession of them, and divided his library into moieties. Travers survived the Doctor but a short time, and his part of it came into the hands of his representative, an old woman; after that to an individual, at whose death it was sold by auction in July 1766, and produced a very inconsiderable sum of money. Kelner, who had long assisted the Doctor as his amanuensis, was a man of learning, and a sound musician; he lodged in a house in Martlet-court, Russel-street, Convent-garden.

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* Ward's Professors of Gresham College.

Having no relations, he gave a man named Cooper (who had been his copyist, and had done him many good offices,) reason to hope for a share of the little he should leave at his decease; but, dying without making any written disposition of his effects, the woman of the house in which they were, laid hands on his instruments, books, and manuscripts, and insisted on keeping them, as they were in her possession. There was no legatee or representative to claim them; it was in vain for Cooper to urge the friendly intention of Kelner to him; or, which was the truth, that he had assisted him with money at sundry times, and was therefore a creditor: the right of possession, and the vulgar maxim, that it is eleven points of the law, were insisted on, and his claim set at defiance. He, however, obtained letters of administration as a creditor, and commenced a suit in Chancery; in a few days he obtained possession of the books and manuscripts, to the amount of two cart-loads; part of them were disposed of by private contract, the rest were sold by auction at Paterson's, in Essex-street, Strand, on Saturday 26th of March, 1763."*

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* Although the above library of Dr. Pepusch (in which it appears were the MSS. of Dr. Bull) amounted to two cart-loads, yet no part of it is now to be met with: hence it is not improbable that they were converted into mere waste-paper, and

It appears very clear then, by the above extracts from various works, that his Majesty King James the First dined with the Merchant Tailors' Company, about a year and a half after the Powder Plot. Now it would seem, by the great precaution and care taken by that very loyal Company before the coming of his Majesty to their Hall, that the Powder Plot was still fresh in their memory; likewise the entertainment then given by them was in honour of his happy and wonderful escape from his political enemies; and that they were still fearful of some designing knaves or secret enemies, will appear by the following precaution of that Company:

"Also our master and wardens are intreated "to cause discreet men to make special serch in "and about the house and hall, and all the rooms "adjoining, to prevent all villany and danger, from "all which we do most humbly beseech Almighty "God to bless and defend his Majesty.*

"God save the King!"

By the above extract from the Merchant Tailors' Records, it will appear that the very

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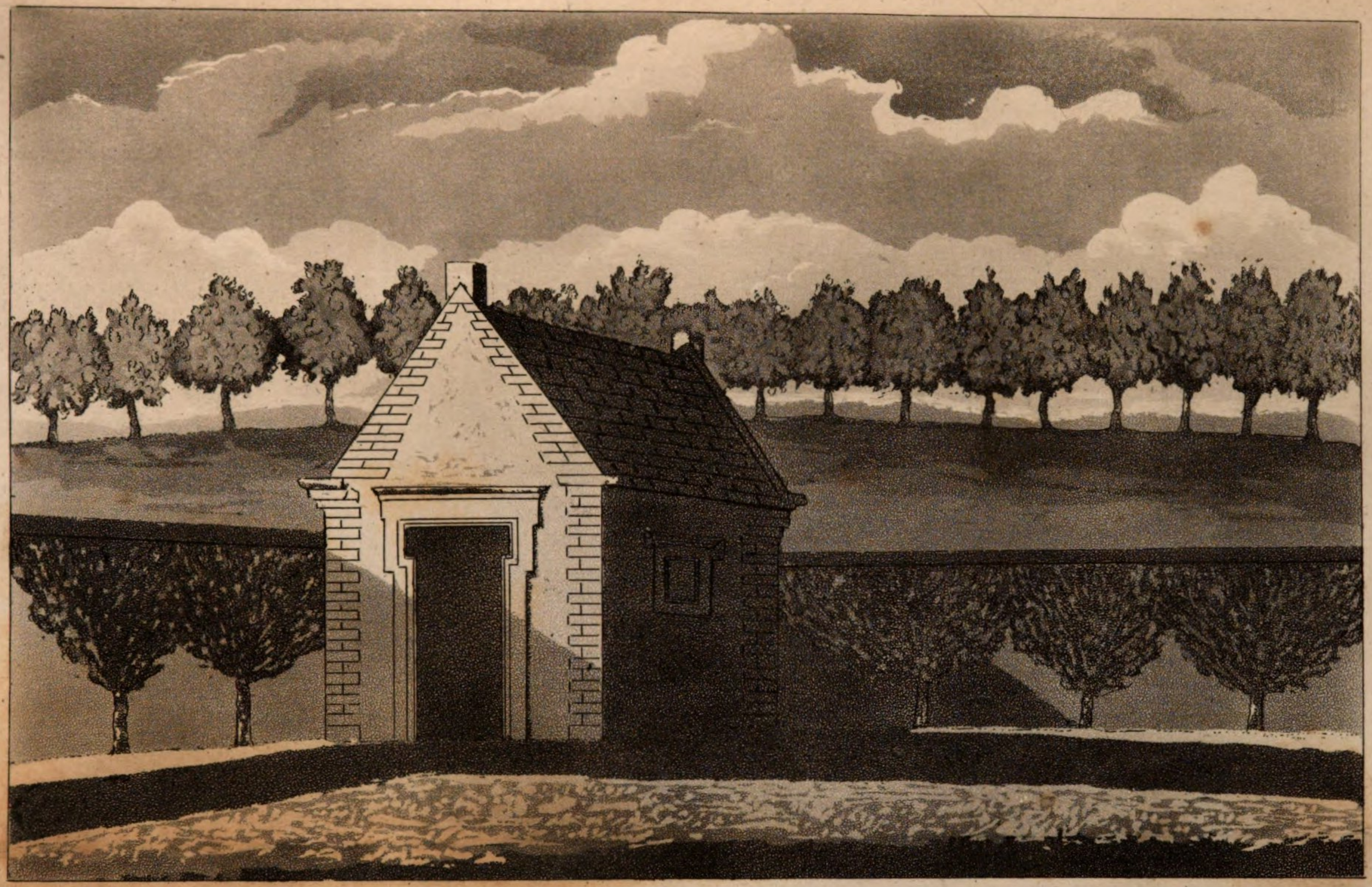
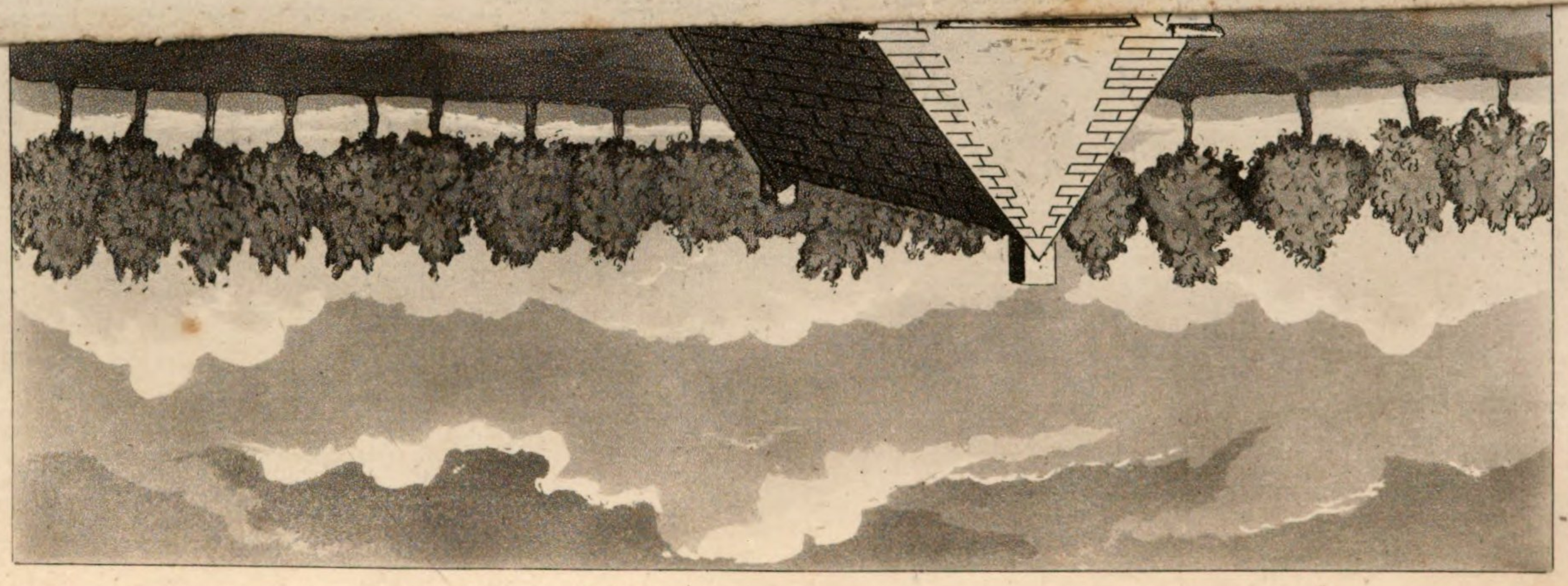
thus too frequently end the studies and labours of many great men, and thereby put an end to research.

Another part of Dr. Pepusch's library was left to the Academy of Ancient Music. See the inscription on Dr. Pepusch's tomb-stone in the Charter-house.

* Merchant Tailors' Records.



A View of the Gunpowder plot House at *Newton Hall, Northamptonshire; where Robert Catesby one of the Conspirators lived. in the above place (which is now standing) the Conspirators met, and for their greater security they placed a



[illegible] destroyed, the fire-places are very large. the centre of the house has the remains of a handsome entrance, having an ornamented circular projection over the door, the building is irregular as was frequently the ancient practice.

same precaution was taken by that Company, before his Majesty came to their Hall, as was used previously to the meeting of Parliament, which was to have taken place on the 5th of November. In the following extract from "Baker's Chronicle," page 508, we read:

"And thereupon the King, having read the letter (Lord Mounteagle's letter), commanded that diligent search should be made through the Parliament-house, and all other rooms and lodgings near adjoining; which search was made by the Lord Chamberlain, Lord Mounteagle," &c.

A letter* was framed and sent to Lord Mounteagle, son and heir to the Lord Morley, about ten days before the meeting of Parliament, brought him by an unknown man, of indifferent stature, who suddenly delivered it to his servant, charging him to put it presently into his Lord's hands.---"Being then in his own lodgings† at the Strand, ready to goe to supper at seven of the clock, one of his footmen, whom hee had sent of an errend

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* A fac-simile engraving from the original letter itself, is in one of the volumes of the Antiquarian Society's Archæologia. Vol. xii. p. 200.

† Lord Mounteagle's dwelling-house was in Mounteagle Close, in the Borough, near St. Saviour's church. He probably lived in lodgings for convenience, as there was at that time only London Bridge erected, and it was a long way round.

over the street, brought him the following letter; the which letter, so soone as his Lord could open it, began to peruse, and perceiving the same to be an unknowne and somewhat an unlegibble hand, without either date or subscription, called one of his men unto him, to help him read it, the tenor whereof followeth:

'My Lord, out of the loue I beare to some of your friends, I haue a care of your preseruation, therefore I would aduise you, as you tender your life, to deuise some excuse to shift of your attendance at this Parliament, for God and man have concurred to punish the wickednesse of this time; and think not slightly of this advertisement, but retire yourself into your country, where you may expect the euent in safetie: for though there be no apparance of any stirre, yet, I say, they shall receiue a terrible blow this Parliament, and yet they shall not see who hurts them: this councell is not to be contemned, because it may doe you good, and can doe you no harme, for the danger is past so soone as you haue burnt this letter, and I hope God will giue you grace to make good use of it: to whose holy protection I commende you.'*

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* Stow's Chronicle, with Howes' Continuation, page 876, pub. 1615.

On a marble tablet in the Tower of London are recorded the names of the conspirators.—*Smith's Antiquities of Westminster.*

The Oath.

You shall swear by the blessed Trinity, and by the Sacrament you now propose to receive, never to disclose, directly or indirectly, by word or circumstance, the matter that shall be proposed to you to keep secret, nor desist from the execution thereof untill the rest shall give you leave

"After the King's return from hunting, the letter was shewn to him by the Earl of Salisbury, who told the King that it must have been written either by a fool or a madman, (because of those words 'for the danger is past as soon as you have burnt this letter') for if the danger were so soon past, what needed any warning? but the King, considering it more deeply, apprehended presently some sudden danger by blowing up with gunpowder; and thereupon the King commanded that diligent search should be made through the parliament-house, and all other rooms and lodgings near adjoining, which search was made by the Lord Chamberlain, accompanied by the Lord Mounteagle, who, entering the cellar under the upper house, found there great stores of faggots and billets, and they found under the faggots 36* barrels of gunpowder†, together with other instruments fit for their purpose, when they took Guido Fawkes‡, and searched him, and in his

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* 36 barrels, 3600 pounds, one barrel contained a hundred pounds.

† Gunpowder was invented by Swartz, a monk of Cologne, 1340.

‡ Crimen Læsæ Majestatis.

The following is the sentence against Guido Fawkes and others for high treason, 1605. First, after a traytor has had his just tryal, and is convicted and attainted, he shall have his judgment to be drawn to the place of execution from his

pocket found his garters, wherewith Mr. Dowbleday, and others that assisted, bound him; and there was also found in his pocket a piece of touchwood, a tinder-box to light the touchwood, and a watch, which Percy and Fawkes had bought the day before, to try conclusions for the long or short

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prison, as being not worthy any more to tread upon the face of the earth, whereof he was made. Also for that he has been retrograde to nature, therefore is he drawn backwards at a horse-tail. And whereas God hath made the head of man the highest and most supreme part, as being his chief grace and ornament; pronáque cum spectent animalia cætera terram, os homini sublime dedit; he must be drawn with his head declining downwards, and lying so near the ground as may be, being thought unfit to take benefit of the common air: for which cause also he shall be strangled, being hanged up by the neck between heaven and earth, as deemed unworthy of both, or either; and likewise, that the eyes of men may behold, and their hearts contemn them, then is he to be cut down alive, and to have his privy parts cut off, and burnt before his face, as being unworthily begotten, and unfit to leave any generation after him. His bowels and inlayed parts taken out and burnt, who inwardly had conceived and harboured in his heart such horrible treason; after to have his head cut off, which had imagined such mischief; and lastly, his body to be quartered, and the quarters set up in some high and eminent place, to the view and detestation of men, and to become a prey for the fowls of the air. And this is a reward due to traytors whose hearts be hardened: for that it is physick of state and government to let out corrupt blood from the heart. Yet true repentance is never too late, but late repentance is seldom found true.—*Thomas Lord Bishop of Lincoln's account of the Powder Plot. Published London* 1679, *p.* 121.

burnings of the touchwood, which he had prepared to give fire to the trayne of powder. As soon as the Lord Mounteagle heard Percy named, and that the house, vault, and provisions, was his, and therewithall, calling to minde his backwardness in religion, and the old dearness in friendship betweene himselfe and the said Percy, vehemently suspected the matter, and that the letter should come from him." *

"And now the King, not to be unmindful to the Lord Mounteagle, for being the means of discovering this great treason, he gave unto him in fee farm of crown land 200*l.* to him and his heirs, and 500*l.* a year during his life†."

Mounteagle House, Mounteagle Close, Southwark, an antient and extensive building, was undoubtedly the residence of the Lord Mounteagle, which title still continues in the Irish peerage‡, bearing for their crest an eagle mounting; and is the house where the anonymous letter was sent, which led to the discovery of the Gunpowder Plot. The place on which it stands, bespeaks it to have been what it is called, a close, field, or lawn, and, in all probability, then open to the Thames. The various traces of antient buildings in that neighbourhood, above the common standard, evidently

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* Stow and and Howes' Chronicle, p. 878.

† Baker's Chronicle, page 509. ‡ Marquess of Sligo.

prove that it has been the residence of many persons of rank.

The letter is inserted in an old book in the possession of a family who has had it many years, and can trace their having lived near the spot up to the time alluded to; and it has been handed down to the present generation as a fact, that Lord Mounteagle lived there when the letter was sent him.*

Green, in his History of Worcester, vol. ii. p. 102, says, Mr. Abington's wife, daughter of Lord Morley, is supposed to have written that letter † to her brother, Lord Mounteagle, which warned him of the impending danger of the Powder Plot, but he has given no reason for this assertion.--- Lord Mounteagle died at Hallingbury-Morley, in the county of Essex, 1st July, 1622,

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* Gentleman's Magazine, Sept. 1808.

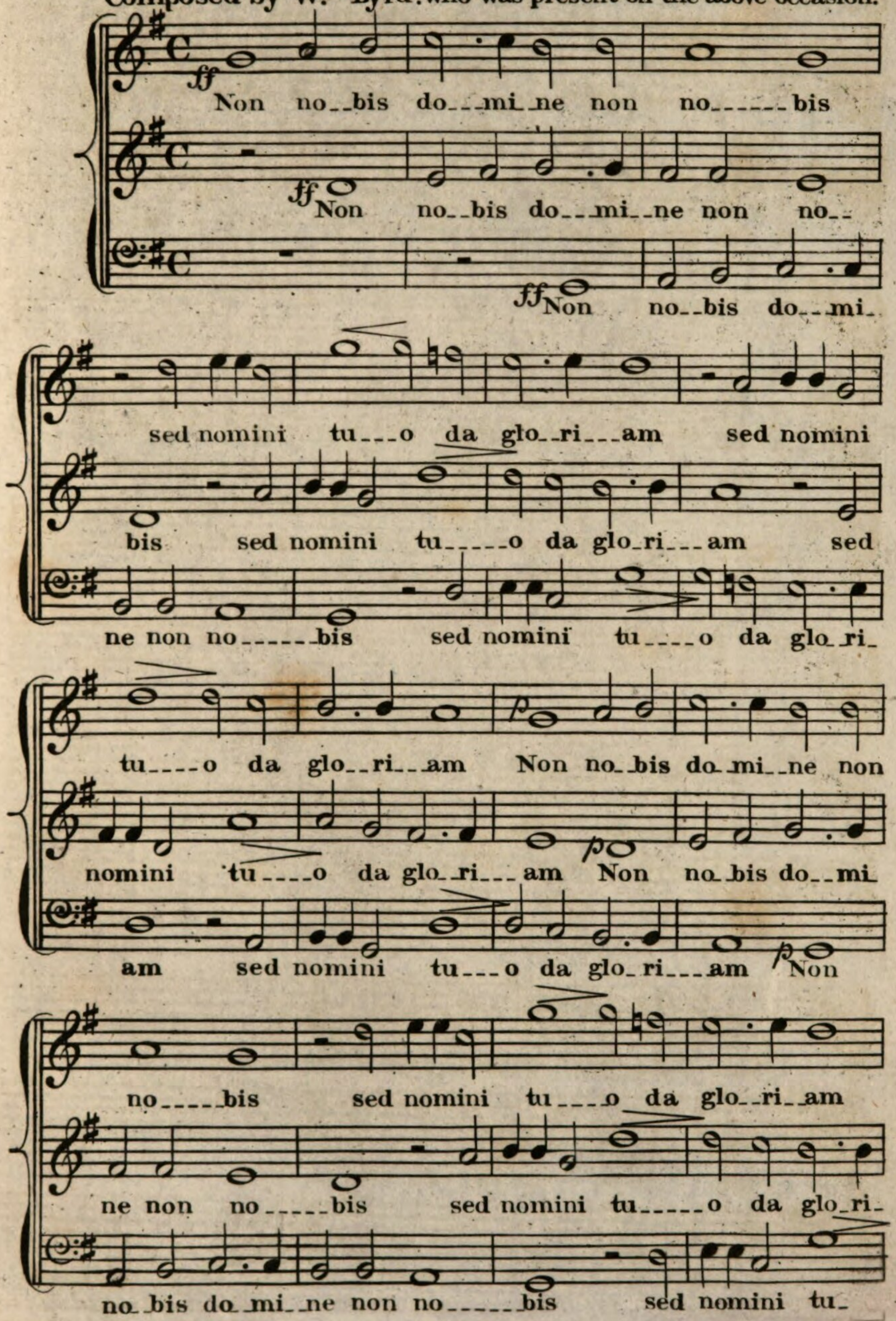
† If it had been Mrs. Abington who wrote the letter, she must have been early, and entirely acquainted with the plot, as this letter was sent about ten days previous to the intended meeting of parliament. The name of Abington does not even occur in any one of the examinations, therefore it is not very probable such a letter should come from that lady, without her having been brought to trial with the other conspirators. Lord Mounteagle himself suspected that the letter came from Percy, his intimate friend. See Stow and Howes' Chronicle, page 878. pub. 1615; and an Account of the Powder Plot, by the Bishop of Lincoln, pub. 1679, p. 34.

An extract from Stowes Chronicle. 1615. page 891.

And in the upper Chamber the Children of His Maiesties Chappell song grace at the Kings Table. at Marchant taylors Hall. Thursday the 16th of July. 1607.

NON NOBIS DOMINE.

Composed by Wm Byrd. who was present on the above occasion.



sed nomini tu_____o da glo_ri_am Non no_bis

am sed nomini tu____o da glo_ri___am Non

o da glo_ri__am sed nomini tu____o da glo_ri_

do_mi_ne non no____bis sed nomini tu___o da

no_bis do_mi_ne non no_____bis sed nomini tu_

am Non no_bis do_mi_ne non no_____bis sed

glo_ri___am sed nomini tu____o da glo_ri_am

o da glo_ri____am sed nomini tu_____o da glo_ri_

nomini tu_____o da glo_ri___am sed nomini tu_

Swell. pia

Non no_bis do_mi___ne

Swell. pia

am Non no_bis do_mi___ne

Swell. pia

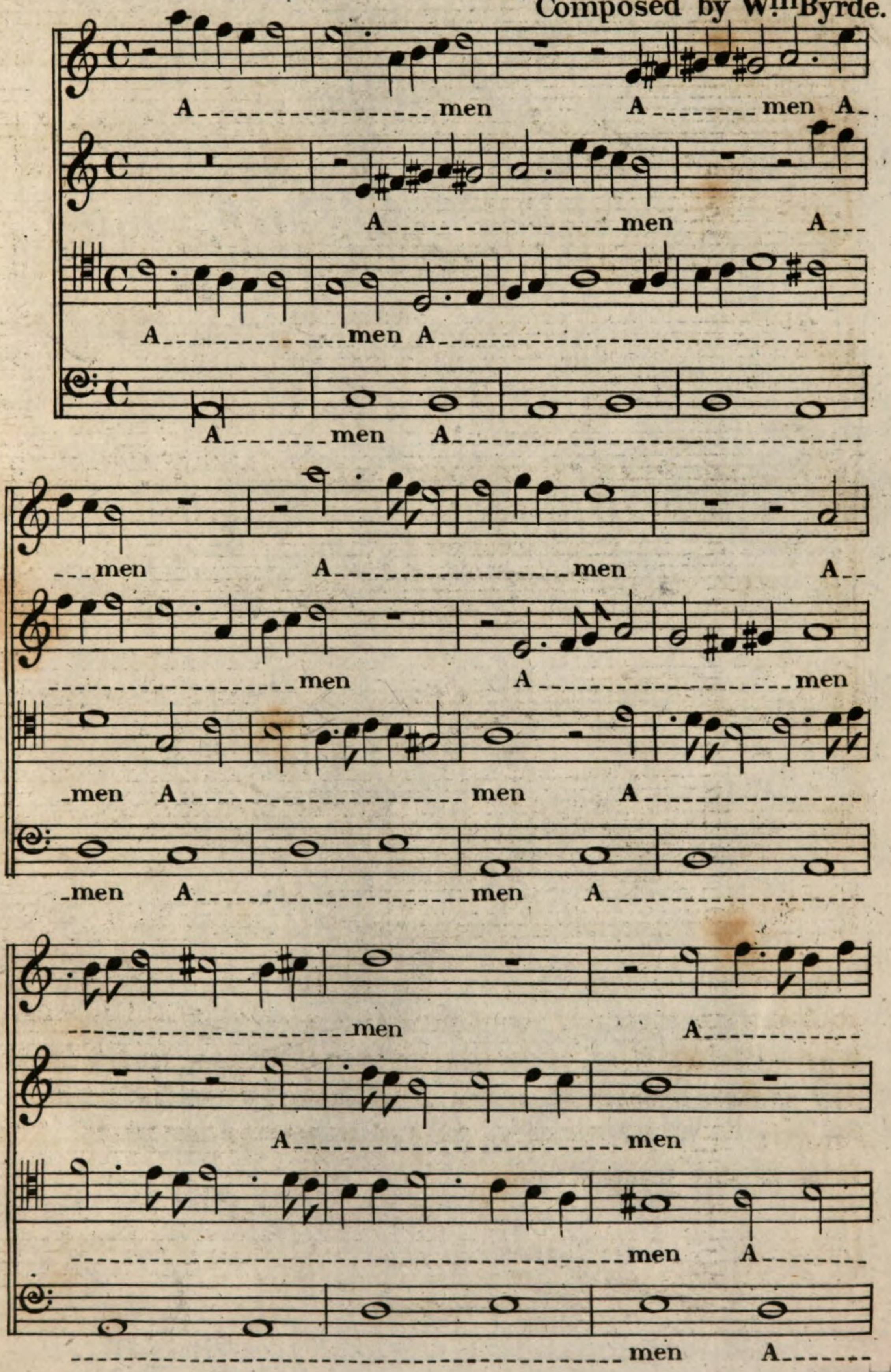
o da glo_____ri_____am

R.d Clark.

CANON

Per Arsin and Thesin and the points or Fuge reverted note for note upon a plain song.

Composed by Wm Byrde.


A men A men A
A men A
A men A
A men
men A men
men A men
men

sed nomini tu_____o da glo_ri__am Non no__bis

am sed nomini tu_____o da glo_ri___am Non

o da glo_ri__am sed nomini tu____o da glo_ri_

do_mi_ne non no____bis sed nomini tu___o da

no_bis do_mi_ne non no_____bis sed nomini tu_

am Non no_bis do_mi_ne non no_____bis sed

glo_ri___am sed nomini tu____o da glo_ri__am

o da glo_ri____am sed nomini tu_____o da glo_ri_

nomini tu_____o da glo_ri___am sed nomini tu_

Swell. pia

Non no__bis do__mi___ne

Swell. pia

am Non no__bis do__mi___ne

Swell. pia

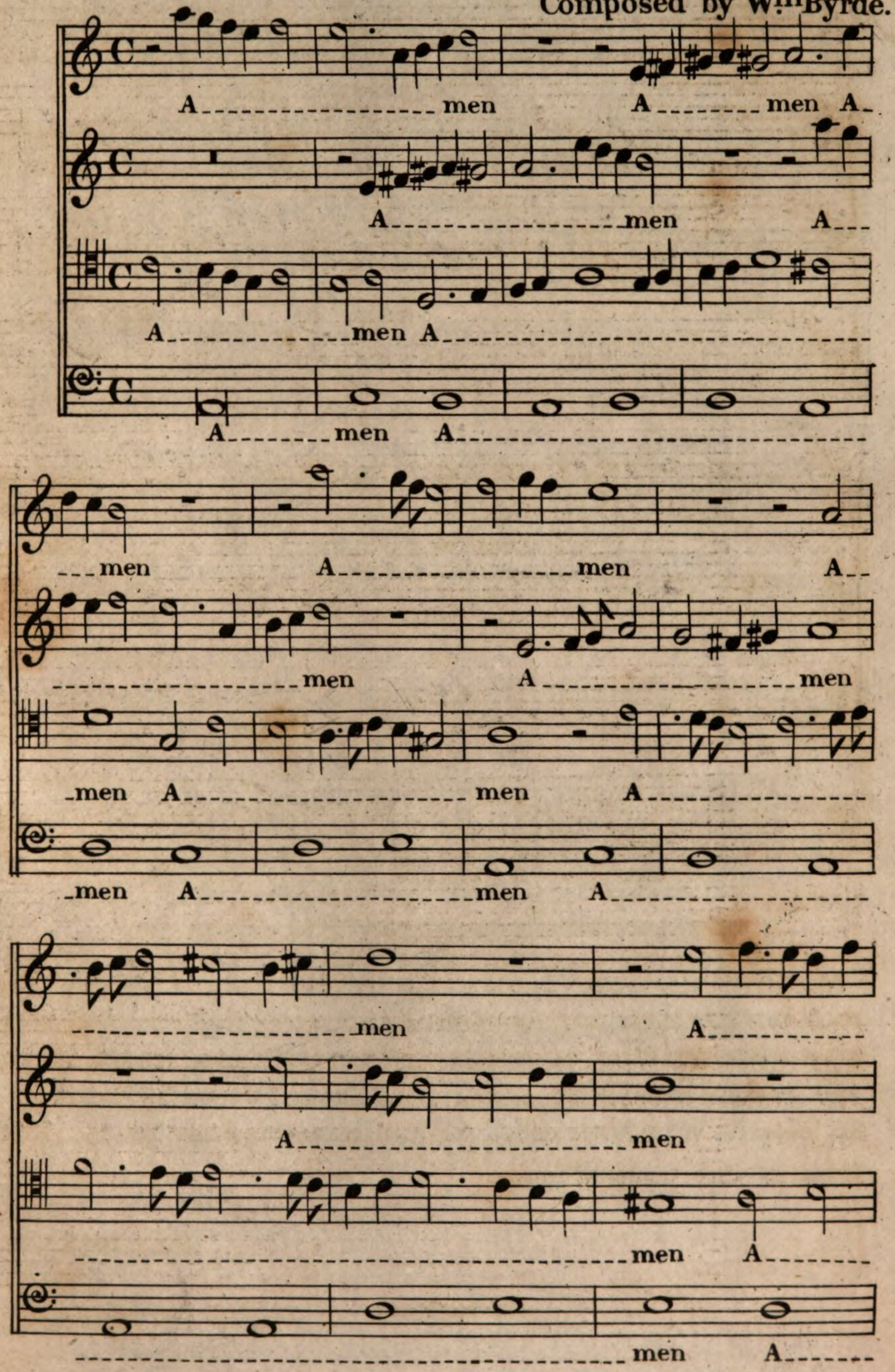
o da glo_____ri_____am

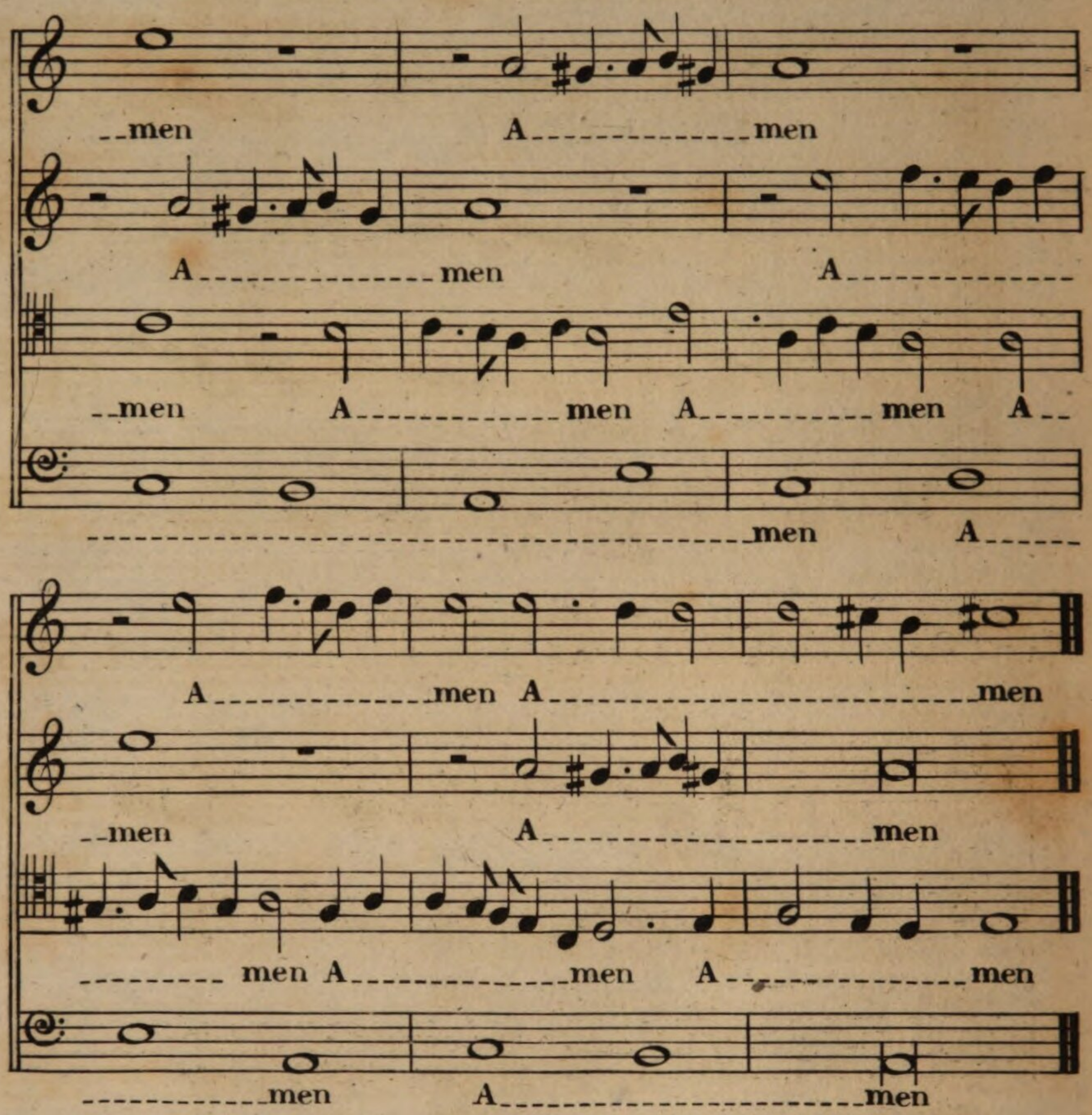
Rd Clark.

CANON

Per Arsin and Thesin and the points or Fuge reverted note for note upon a plain song.

Composed by Wm Byrde.





Thos. Morley says in his opinion, whosoever shall go about to make such another upon any common known song or hymn shall find more difficulty than he looked for and although he should assail twentie several hymns or plain songs for finding of one to his purpose he doubts if he should any way go beyond the excellence of this Composition.

R^d. Clark.

and was buried in the parish church there. He was succeeded by his son Henry.*

We find by the foregoing account from the Merchant Tailors' records, that Sir John Swinnerton (Alderman and Merchant Tailor) was entreated to confer with Ben Jonson, who was Poet Laureat to King James the First, to write something in praise of his Majesty, to welcome him to their hall. It will also be found that this was the first time his Majesty had dined in public, after the discovery of the Powder Plot: it also appears that there were a speech, sonnets, music, and songs, written, sung, and spoken; the poetry written by Ben Jonson, the music composed by Dr. Bull, and sung by the gentlemen and children of his Majesty's chapel, and also the grace (which could have been no other than "Non Nobis Domine,")†

* Dugdale's Baronage, vol. iii. p. 307.

† The words of the above grace are to be found in the first Collect for the Gunpowder Treason day. This is also the first time on record, of "Non nobis Domine" having been sung, and no doubt composed on that occasion, and used as the grace; for certainly no clergyman, when called on to say grace, either before or after dinner, would select those words, except on such an occasion, which will be seen by the following extract from the first Collect:—"From this unnatural conspiracy, not "our merit, but thy mercy; not our foresight, but thy provi-"dence, delivered us; and therefore, Not unto us, not unto us, O "Lord, but unto thy name be ascribed all honour and glory."

was sung by the children of his Majesty's chapel, standing at his Majesty's table. It will further appear, by the following extract from the Biographia Dramatica,* that it was customary for the children of the chapel, and also of Paules, to attend public places, and not only speak speeches, but also perform plays; and the first regular establishment of a company of players, was that of the children of Paules in 1378. Their theatre was the singing-school, in or near the Cathedral†; and in 1578, the children of the chapel, and also of Paules, appear to have been performers of dramatic entertainments. About twelve years afterwards, the parish clerks of London are said to have acted the Mysteries at Skinner's Wells. Which of these two companies may have been the earliest, is not certain; but as the children of Paules are mentioned first, we must, in justice, give the priority to them. It is certain, that the mysteries and moralities were acted by these two companies many years before any other regular companies appeared, and that the children of Paules continued to act long after tragedies and comedies came in vogue. The next company regularly established, it is believed, was the children of the Chapel Royal, in the beginning of Queen Elizabeth's

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* Page 14 and 16, Introduction.

† Sir J. Hawkins's His. p. 418, vol. iii.

reign, the direction of which was given to Mr. Richard Edwards, who was born in the year 1523. He being an excellent musician and a good poet, wrote comedies, one called Palæmon and Arcyte, the other Pithias, which pleased her Majesty so much, that she promised him a reward. This promise she fulfilled by afterwards appointing him one of the gentlemen of her chapel, and afterwards master of the children, in 1561; and, as a further testimony of her favour, she formed the children of her chapel into a company of players, and granted Edwards licence to superintend them.* Some years afterwards, as the subject of the stage became more ludicrous, a company was formed, under the denomination of the Children of the Revels. The children of the Chapel, and of the Revels, became very famous; and all Lyly's plays, and many of Shakspeare's, Ben Jonson's, and others, were first acted by them. Nay, so great was their vogue and estimation, that the common players grew jealous of them, as may be gathered from the second scene in the second act of Hamlet, where Shakspeare alludes to the injudicious approbation of their performance.†

Hamlet. Do they hold the estimation they did when I was in the city? Are they so followed?

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* Sir J. Hawkins's His. p. 47, vol. iii.

† This part of Hamlet is now left out.

Rosencrans. No, indeed, they are not.

Ham. How comes it? do they grow rusty?

Rosen. Nay, their endeavours keep in the wonted pace: but there is, Sir, an airy of children, little yasses*, that cry out on the top of the question, and are most tyrannically clapp'd for 't; they are now the faction, and so berattle the common stages (so they call them), that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.

Ham. What are these children? who maintains 'em? how are they escoted?† Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves common players, as it is most like they will, if their means are not better, their writers do them wrong to make them exclaim against their own succession?

Rosen. Faith, there has been much to do on both sides; and the nation holds it sin to tarry them to controversy. There was for a while no money bid for argument, unless the poet and the player went to cuffs in the question.

Ham. Is 't possible?

Guildersteen. Oh, there has been much throwing about of brains!

Ham. Do the Boys carry it away?

Rosen. Ah, that they do, my Lord—Hercules and his load too.

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* Nestling of an eagle or hawke. † Paid.

It appears then very clear by the above extracts, that the children of the Chapel Royal were accustomed to attend public places and entertainments long before they attended that given to his Majesty James the First, at Merchant Tailors' Hall, and among those children was one named Sal. Pavey, who was, it appears, an excellent actor in the character of an old man; he died under the age of thirteen, and is celebrated in an epigram by Ben Jonson. And that they had their surplices on, appears very clear from the following account of the child or boy, who spoke the speech, which says,

" And a very proper child well spoken, being clothed like an angel of gladness, with a taper of frankinsense burning in his hand*."

Being clothed like an angel of gladness, must mean being clothed in white, or in a surplice; and if one member of the chapel was in a surplice, 'tis very natural to suppose all the members present were clothed alike. And here must have been the mistake, all through the various researches: this circumstance of the members of the King's Chapel being clothed in their surplices, must have given rise to the report of the Anthem having been sung at the King's Chapel, viz. the Catholic chapel of James the Second.

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* Extract from Merchant Tailors' Records.

It will be found by the following account, that the Anthem in question could not, under any circumstance whatever, have been sung at King James the Second's Catholic Chapel, as stated in the Morning Post of November 2d, 1814, and also in Victor's Letters, &c.; for there is no one circumstance in the reign of James the Second that the words of the Anthem can be made to apply to. We read in the History of England that the Papists were put into offices in great abundance; four Roman Catholic bishops were publicly consecrated in the King's Chapel, and sent out under the title of Vicars Apostolical, to exercise their episcopal functions, in their respective dioceses; their regular clergy appeared in their habits at Whitehall and St. James's, and made no scruple to tell the Protestants, they hoped in a little time to walk in procession through Cheapside.* Then is it at all likely, that any person should, in the face of such severities against the Protestants, have attempted to introduce an English (or Protestant) Anthem, at the Catholic Chapel of James the Second, as stated in the above letters, which is diametrically opposite, and contrary to their order and form of worship? for it

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* See also the persecution of the Protestant bishops, who were sent to the Tower.

is well known, that the whole of the music, which is sung at Catholic Chapels, both in England and abroad, is always sung to Latin words, nor was it ever known, that any one part of the Catholic vocal service was sung to English words; therefore this statement contradicts the very possibility of the said Anthem having been sung at the Catholic Chapel of James the Second. And this contradiction of the above circumstances alone gives the Merchant Tailors a stronger claim to it, than any thing else that could be mentioned; and that instead of the Anthem having been sung at the King's Chapel, it was sung by the gentlemen of the King's Chapel * at their hall, which must have appeared more like a place of worship than any thing else, by the presence of the dean, sub-dean, organist, master of the boys, gentlemen, and boys of the chapel being present, in their surplices, also an organ being placed there on that occasion only; and Dr. Bull was that organist who was applied to by the Merchant Tailors' Company, through Sir John Swinnerton, to compose the music on that occasion. He did compose the music, and it was performed by the members of the King's Chapel; and among his manuscript

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* See Merchant Tailors' records for a confirmation of the above statement, pages 53 and 54—also 57.

music is to be found "God Save the King." I would ask, then, on what occasion could he have composed a tune with such a title, if not at that time? as he did not live in any king's reign but James the First, and therefore the title of the composition must apply to him only.

In order to prove that this entertainment given by the Merchant Tailors' Company, to his Majesty King James the First, was in honour of his escape from the Powder Plot, I shall give an extract from their antient records on the subject, and from Baker's Chronicle, viz. "At this Court "it is agreed, that the steward shall make provi- "sion of 3 rich purses and of CC lbs. in fair gould, "whereof one hundred pounds to be presented to "the King, and 50 pounds to the Queene*, and "50 pounds to the Prince; and if the Queene do "not come, then that 50 pounds to be saved."†

That the above presents were a testimony of their loyalty, and faithful attachment, to the King, there cannot be a doubt; for the King not only received congratulatory presents from the Merchant Tailors' Company, but also from the King of Spain and others, as a mark of rejoicing for his escape from the Powder Plot.

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* The Queen was advised by some of her ladies not to go to this entertainment, fearing some other plot.

† Merchant Tailors' Records.

"*To the great rejoicing of all people, insomuch, that even the King of Spain's and Archduke's Embassadores made bonfires, and threw money among the people in token of joy; and also at this time, on the 4th of January, the Spanish Embassadores delivered a present to the King from the King his master, namely, 6 Jennets of Andalusia, with saddles very richly imbroydered, and saddle-cloths of cloth of tissue: one of which jennets was snow white, and had a mane which reached to the ground: and as soon as the powder-treason was known, there was presently another present sent from the Queen of Spain to the Queen of England, of purpose to congratulate the King's happy deliverance from the intended powder-treason; and the present was brought by Don John de Mendosa, which was a robe of murrie sattin, imbroydered all over with amber-leather; and upon the leather, in every seam and skirt twice imbroydered about with gold, the forepart whereof was set with 48 tags, 3 inches long, of beaten gold, hollow within, and filled with amber-greece; also two large chains of amber-greece; 2 carkanets of amber-greece; a velvet cap with gold buttons, curiously enamelled, and a girdle suitable to the buttons; all which were presented toge-

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* Baker's Chronicle, p. 509.

ther in a large vessel of gold, in form of a bason; so as, it seems, there was none rejoiced more for the overthrow of this plot for the Catholic cause than the Catholic king himself."

This fully proves that the presents from the Merchant Tailors were given on the same occasion, it being about the same time, and by the precaution and care taken by that company before his Majesty arrived at their hall, to prevent any similar danger to the powder-plot, these circumstances prove the above accounts :—

"*Also our Master and wardens are intreated to cause discreet men to make special serch in and about the house and hall, and all the rooms adjoining, to prevent all villany and danger, from all which we do most humbly beseech almighty God to bless and defend his Majesty."

The above and following extract will prove, that the Merchant Tailors' Company took great notice of the above circumstance by their anxiety to protect the King, when he was at their hall, their respectful presents to him, and their invitation of the Queen, Prince Henry, and many honourable personages, and also the whole of the members of his private chapel, viz. the dean, sub-dean, organist, master of the boys, gentlemen, and chil-

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* Merchant Tailors' records.

dren, all professing the same religion as himself; also an organ, in order to make that meeting exactly like his own chapel; and also their wish to perpetuate his escape, by going to St. Paul's with the whole Livery, and their wish, that their loyalty and attachment to the King should be handed down to their successors, Merchant Tailors, as a good and loyal example, by recording the whole circumstance, viz.

"Whereas it pleased almighty God most mer-
"cifully to preserve the King's Maiesty, and the
"whole State, from the late pernitious Gunpowder
"treason, in remembraunce whereof, by Act of
"Parliament, it is agreed, that the 5th day of
"November shall for euer be kept halliday; and so
"by Order, the whole lyvery are required to resort
"to Paules to a Sermon." *

Some of the former accounts state, that "God save the King" is a war-song; the following extracts will, however, prove that that statement cannot be correct, but that it was written to commemorate some great political and national event. To prove this, I shall give a few passages from the prayers written to commemorate the above event, which have not before been alluded to; from which there cannot be a doubt, but that the idea of the National Anthem was taken. It will

* Merchant Tailors' records.

Bayerische Staatsbibliothek MÜNCHEN

at the same time be recollected, that no prayer for the King and Parliament was made use of till after the discovery of the Powder Plot; nor was any form of prayer to commemorate any particular national event introduced into our church service till after the above circumstance:

First Form of Prayer...	The Powder Plot	1605
The Second	King Charles the Martyre ...	1649
The Third	The King's Restoration	1660
The Fourth	The Fire of London*	1666
The Fifth	The day on which his Majesty King George the Third began his happy Reign	1761.

Hence it is evident that all the above forms of prayer for the King and Parliament originated in the Powder-Plot.

O Lord our God, arise!
Scatter his enemies,
And make them fall:
Confound their politics.

I would here ask, what is meant by the above lines, "Scatter his enemies," and "Confound their politics"? Whose politics are alluded to, if not the same as the prayer below, for the Gunpowder Plot, beginning—

"O Lord, who didst this day discover the snares of

* At St. Paul's only.

death laid for us, be thou still our mighty protector, and scatter our enemies that delight in blood: infatuate and defeat their counsels, abate their pride, and confound their devices; strengthen the hands of our gracious sovereign King James."

Here then we see the very sentiment and spirit of the second verse, contained in the above prayer, written expressly to commemorate the happy deliverance and escape of King James the First, and the whole nation, from their secret and political enemies. The above sentiments then do not apply to war, but allude to some political enemies: therefore we may very properly say,

Scatter our, or his, political enemies;

And in another prayer, beginning "Accept also, most gracious God," is the following expression, "Disappoint all the designs of our enemies."—

"Confound their politics,
Frustrate their knavish tricks."

I would also here ask, whom the above sentiments are meant to allude to, if not to the conspirators in the Powder-Plot; for the above lines cannot be considered as alluding to war, but only to some deep, artful, and secret plot, or plan, against some person or persons in power, by the following explanation of them:—

Blount's Glossographia, pub. 1681, says of the

word Politics "(Politica) treating of the government of a city or commonwealth."

Dr. Johnson says of the word Politics "Cunning, artful, skilful, relating to politics;" he also says of the word Knave, "a petty knave, a rascal, a scoundrel—craft, deceit, wicked—mischievously."

Here, then, we see that the second verse alludes only to some political event, and corresponds exactly with the sentiment of the National Anthem, and the prayers to commemorate the Powder Plot, and which was celebrated first, and the only time on record, at the Merchant Tailors' Hall, at which time Ben Jonson wrote the whole of the poetry, which was performed there at that time, and as this is the only poetry of that celebrated poet which cannot be found, the copies probably might have been burned in the great fire of London, or might have been purposely destroyed by the party against whom it was written. Part of Merchant Tailors' Hall was burned at that time.

Then well might the two following beautiful lines have been sung, after the whole nation had escaped from such a tremendous plot, as the only resource of safety and protection left them.

On thee, (the Almighty) our hopes we fix,
O save us all!

This last expression includes every body, and therefore must mean,

O save the whole nation;

praying to the Almighty for protection against their enemies.

In the suffrages also will be found the whole sentiment of the Anthem in question, selected to commemorate the Powder Plot,

O Lord save the King,
Who putteth his trust in thee.
Send him help from thy holy place,
And evermore mightily defend him.
Let his enemies have no advantage against him,
Let not the wicked approach to hurt him.

Also after the Litany,

Preserve us from the attempts of our enemies
To bereave us of our religion, and laws.

God save great James our King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

O Lord our God, arise,
Scatter his enemies,
And make them fall!
Confound their politicks,
Frustrate their knavish tricks,
On thee our hopes we fix,
O save us all!

Thy choicest gifts in store
On James be pleased to pour,
Long may he reign!
* May he defend our laws,
And ever give us cause
To sing with heart and voice
God save the King!

---

* "May he defend our laws;" that is, may he still defend the laws of the country, as he has hitherto done, and by strictly adhering to the Protestant religion, ever give us cause to sing, with heart and voice, God save the King.

If the sentiments contained in the above prayers, the suffrages, and the national Anthem, do not allude to the same event, to what can they refer? Ben Jonson having the same occasion to write upon, with the above sentiments before him, (which was to be sung by the members of the King's Chapel in his presence) what could he possibly write so flattering to the feelings of the King, and the whole company, as the above anthem, which prays to God for the future safety and protection of the King, our religion, the whole nation, and laws? all of which had but just been most providentially saved from such a tremendous overthrow as that of the Powder Plot; but happily for this country, those times of ignorance and superstition are long passed.

Again, "May he defend our laws;" the liberty of a people consists in being governed by laws which they have made themselves, under whatsoever form of government it be: the liberty of a private man, in being master of his own time and actions, as far as may consist with the laws of God and his country.

The following poetry by Ben Jonson, to perpetuate the memory of King James, who was to have been destroyed, Lord Mounteagle, who was the cause of the discovery of the Powder Plot, the Earl of Salisbury to whom Lord Mounteagle first communicated the contents of that letter, and the Child who (in all probability) delivered the speech at Merchant Tailors' Hall, in the presence of that King, serve farther to prove that he wrote to commemorate that event.

The following epigramme is written by Ben Jonson upon Lord Mounteagle, who first discovered the Powder Plot.

EPIGRAMME TO THE MEMORY OF LORD W. MOVNTEAGLE.

Loe, what my Countrey should haue done (haue rais'd
An obeliske, or columne to thy name,
Or, if shee would but modestly haue prais'd
Thy fact, in brasse or marble writ the same)
I, that am glad of thy great chance, here doo!
And proud, my worke shall out-last common deeds,
Durst thinke it great, and worthy wonder too,
But thine, for which I doo't, so much exceeds!
My Countries parents I haue many knowne;
But sauer of my Countrey thee alone.

The following epigramme by Ben Jonson is on Robert Earle of Salisbvrie, to whom Lord Mount-

eagle first communicated the contents of the letter which he had received.

What need hast thou of me? or of my Muse?
Whose actions so themselues doe celebrate?
Which should thy Countries loue to speake refuse,
Her foes enough would fame thee in their hate.
'Tofore, great men were glad of poets: now,
I, not the worst, am couetous of thee.
Yet dare not, to my thought, lest hope allow
Of adding to thy fame; thine may to me,
When in my booke men reade but Cecill's name,
And what I write thereof find farre, and free
From seruile flatterie (common poets shame)
As thou stand'st cleere of the necessitie.

Epigramme by Ben Jonson on King James's escape from the Powder Plot.

Who would not be thy subiect, James, t' obay
A Prince, that rules by 'examples, more than sway?
Whose manners draw, more than thy powers constraine.
And in this shorte time of thy happiest raigne*,
Hast purg'd thy realmes, as we haue now no cause
Left vs of feare, but first our crimes, then lawes.
Like aydes 'gainst treasons who hath found before?
And than in them, how could we know God more?
First thou preserued wert, our King to bee,
And since, the whole land was preserued for thee.

---

* Had reigned four years.

Illman Sculpt.

Epigramme written by Ben: Johnson, on His Majesty King James the first's escape from the Powder plot 1605.

Who would not be thy subiect, James t'obay
A Prince, that rules by example, more than sway?
Whose manners draw, more than thy powers constraine.
And in this short time of thy happiest raigne,
Hast purg'd thy realmes, as we haue now no cause,
Left vs of feare, but first our crimes, then lawes.
Like aydes 'gainst treasons who hath found before,
And then in them, how could we know god more,
First thou preserued wert, our king to bee,

Epigramme written by Ben Jonson upon the rumour being spread that King James had been stabbed with an envenomed knife at Oking, the 22d day of March 1607.*

That we thy losse might know, and thou our loue,
Great Heau'n did well, to giue ill fame free wing;
Which though it did but panick terror proue,
And farre beneath least pause of such a King,
Yet giue thy iealous subiects leaue to doubt:
Who this thy scape from rumour 'gratulate,
No lesse than if from perill; and deuout
Doe beg thy care vnto thy after-state.
For we, that haue our eyes still in our eares,
Looke not vpon thy dangers, but our feares.

I shall here give the names of the Children of the Chapel who were in the habit of playing in most of Ben Jonson's plays and masques, written for Queen Elizabeth and King James the First; and one of them appears to have been a favourite of Jonson's, as he has written an epigramme on him, and might probably have been the child who spoke the speech at Merchant Tailors' Hall. We find his name in a piece called "The Comical Satyre, acted by the then Children of Queen Elizabeth's Chapell." The principal comœdians were:—

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* Baker's Chronicle, page 509.

Nat. Field.	John Vnderwood.
Sal. Pavy.*	Will. Ostler.
Tho. Day.	Tho. Marton.
Rob. Baxter.	Joh. Frost.

with the allowance of the Master of the Reuels.

Another account:

It appears likewise that most of Ben Jonson's masques, written for Queen Elizabeth and King James the First, were acted and sung by the Children of the Chapel Royal; and among his epigrams, we find an epitaph on S. P. a child of Queen Elizabeth's Chapel, whose talents for acting are more celebrated than those for singing.*

EPITAPH ON SAL. PAVY, A CHILD OF QUEEN ELIZABETH'S CHAPEL.

Weepe with me, all you that read
This little storie:
And know, for whom a teare you shed,
Death's selfe is sorry.
'Twas a child, that so did thriue
In grace and feature,
As Heauen and Nature seem'd to striue
Which own'd the creature.
Yeeres numbred scarse thirteen
When Fates turn'd cruell,
Yet three fill'd Zodiackes had he beene
The stages iewell;

---

* See the Household Book of the Earls of Northumberland.

And did act (what now we mone)
Old men so duely,
As, sooth, the Parcæ thought him one,
He plai'd so truely.
So, by error, to his fate
They all consented;
But viewing him since (alas to late)
They haue repented.
And haue sought (to giue new birth)
In bathes to steepe him;
But, being so much to good for earth,
Heauen vowes to keepe him.

By the above account there is a probability that Sal. Pavy might have been the child before spoken of in the account from the Merchant Tailors' Book, which says, "And a child well spoken delivered a speech, containing 18 verses."

I shall give a short extract of the life of Dr. Bull, from Ward's account of the professors of Gresham college.

John Bull descended from a family of that name in Somersetshire, and was born about the year 1563. He was bred up under Blithman. On the 9th of July 1586 he was admitted bachelor of that faculty at Oxford; sometime after he was created doctor at Cambridge. In 1591 he was made organist of the Queen's chapel, in the room of Blithman, who died on Whitsunday, and was buried in the church of St. Nicholas Olave, Queen-

hithe, which was burned in the great fire of London. I shall insert the inscription on Blithman's tomb-stone, from Stow's Survey of London, 1633, by reason of the character there given of Dr. Bull.

Here Blitheman lies, a worthy wight,
Who feared God above,
A friend to all, a foe to none,
Whom rich and poore did love.
Of Princes Chappell Gentleman
Vnto his dying day,
Whom all tooke greate delight to heare
Him on the organs play.
Whose passing skill in Mvsickes art
A scholar left behinde,
John Bull by name, his master's veine
Expressing in each kinde.
But nothing here continves long,
Nor resting place can have;
His sovle departed hence to Heaven,
His body here in grave.
He died MDXCI.

Upon the establishment of Gresham College, Bull (at the recommendation of the Queen) was chosen the first professor of music, and not being able to speak Latin, his lectures were permitted to be altogether in English; which practice appears to have been continued ever since. In 1601 his health was so far impaired, that he was unable to do his duty, and was allowed a deputy while he

was abroad, which deputy was Thomas Birde, son of William Birde. He continued abroad above a year, and the following story is told of him while at St. Omer's: He applied to a celebrated musician belonging to a cathedral, as a novice, to learn something of his faculty, and to see and admire his works. This musician, after some discourse had passed between them, conducted Bull to a music-school joining the cathedral, and shewed him a lesson or song of forty parts, and then made a vaunting challenge to any person in the world to add one more part to them, supposing it to be so complete and full that it was impossible for any mortal man to correct or add to it. Bull thereupon desiring the use of ink and music-paper, prayed the musician to lock him up for two or three hours, which was done, not without great disdain by the musician. Bull in that time added forty more parts. The musician thereupon being called in, he viewed, tried, and re-tried it; at length he burst out into a great ecstasy, and swore, by the great God! that he that added those forty parts, must either be the Devil or Dr. Bull; whereupon Bull making himself known, the musician fell down and adored him. Bull was offered any place of preferment, either within the dominions of the Emperor, King of France, or Spain. Tidings of this coming to the English court, Queen Elizabeth commanded him home.

The story relating to the forty parts has been rejected by our best artists in music as a thing wholly improbable. The best account, as handed down by tradition, and most likely to be true, is this: that the lesson or song which was handed to the Doctor, consisted of sixteen parts, to which he added four others. This, considering the fulness of the piece before, and the shortness of the time, is esteemed an extraordinary performance. December 20, 1607, he resigned his professorship in Gresham College, for what reason it is not known. It appears that music began to sink very much in the beginning of James the First's reign; so that several Masters, in publishing their compositions, complain of the great want of court patrons at that time, and therefore dedicated their works to one another. This might possibly have induced Dr. Bull again to leave England; for in 1613 he went into the Netherlands, where, at Michaelmas in the same year, he was admitted into the service of the Archduke, and in consequence of that circumstance, was discharged from the King's Chapel. Wood says that he died at Hamborough, others say at Lubeck, about the year 1622.*

We may fairly infer from the inscription of Dr. Pepusch on his tomb-stone in the Charter-

* Ward's Professors of Gresham College.

house, that some of Dr. Bull's manuscripts were left to the Academy of Antient Music. This Academy has been broken up some years, and the books divided among the then members.

Near this place lie the remains
of
JOHN CHRISTOPHER PEPUSCH,
Dr. of Music in the University of Oxford.
He was born at Berlin,
And resided at London, highly esteemed, above 50 years,
Distinguished as a most learned Master
And patron of his profession.
In the year 1737 he retired to the private employment
of
Organist to this House,
Where he departed this life
July 20, 1752, aged 85.
The Academy of Antient Music, established in 1740,
of which he was one of the original founders,
and to which he bequeathed a valuable collection of
music,
in grateful respect to his memory,
caused this monument to be erected.
1767.

It has been said to the Editor by two or three persons, "Is the tune of 'God save the King,'

which was composed by Dr Bull in honour of King James the First, as given in Ward's List, like the one sung at this time?" To this question I shall give the following as an answer:

It is pretty generally believed now, that the Anthem was written and composed in honour of King James, and *handed down* to us with this alteration only, viz.—the name of George is substituted for that of James; and in G. S. Carey's time it was said to be composed in honour of King James, which Carey himself could not help mentioning, although, at the same time, endeavouring to establish it as his father's composition. And in his work called the "*Balnea*" is the following account:—

"And some have even signified that it made its appearance in the reign of James the First, others in the time of Charles the First; and some, in their slumbers, have dreamed that it made its appearance in the reign of Henry the Eighth," &c.

If the tune, then, of God save the King, as composed by Bull, be not the same as the one which is sung at this time, there must, of course, be two with the same title, and both, according to the accounts before stated, must have been written in honour of King James. Whether this be likely or not, I shall not attempt further to prove; but Bull positively claims one in honour of James the First, and that must be the same with the one sung at this time, until another be produced.

The following are extracts from an old anthem-book, published by Playford, now in Sion College:

GUNPOWDER ANTHEM.

COMPOSED BY BEN. LAMB, ORGANIST OF ETON,

FOR THE 5TH OF NOVEMBER.

124 PSALM.

"If the Lord himself had not been on our side, now may Israel say: when men rose up against us, they had swallowed us up quick."

ANTHEM,

COMPOSED BY MR. HOOPER,

FOR GUNPOWDER-TREASON DAY.

I.

HEARKEN, ye nations! O come see, and hear,
All ye that serve the Lord in truth and fear,
And he will shew what wonders his high hand
Hath done unto our souls and to this land.

II.

Our King anointed with his blessed seed,
Our sacred prophets that our souls doe feed,
Our honourable senates, people, peers,
Men, women, infants of all sorts of years,

III.

This day our God from foes' bloodthirsty ire
Hath saved as brands new taken from the fire.
This is the day himself made, O rejoice !
And sing his praises with a cheerful voice.

IV.

Consider this, ye true of heart and wise,
It is God's work, and wondrous in our eyes:
He sends his terrours to affright, not kill,
As signs more of his power, than of his will.

V.

O may our Moses trust in him, his Tower,
And all our Aarons magnify his power;
He is our shield; may no unhallowed arm
Touch his anointed, nor his prophets harm !

VI.

Record we this to all posterity,
That they may praise him to eternity,
And join in holy fear with one accord,
To keep this day holy to the Lord.

The following traditionary lines, which almost every man, woman, and child in every town and village in this kingdom must have heard on the 5th of November, will serve further to prove that the sentiment of "God save the King" was applied to

the Powder Plot. It was customary at the town of Windsor for the free-school-boys to go round the town to every house *, in their best dresses, each boy having a white wand in his hand, and their master at their head, also a figure representing Guy Fawkes sitting in a chair, holding a dark-lantern and a tinder-box in one hand, a bundle of matches and a piece of touch-wood in the other. The chair was carried by two of the boys. The money thus collected, which sometimes amounted to upwards of twenty pounds, was shared amongst the boys. Mr. Cantrel was at that time their master. With some of the money they purchased fire-works. They were allowed a quantity of faggots, with which they made a fire in the centre of the town near the market-place. The above custom has been dropped about 25 years; but the custom of the boys' going round the town may be traced back nearly 150 years in the family of the Manleys, who used to make the fire-works. The following are the lines as they were repeated by the boys:

Remember, remember,
The fifth of November,†

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* The chimes of the parish church always played the national air on that day.

† See the same sentiment in the Whig Song for the Fifth of November.

Gunpowder treason plot;
I know no reason,
Gunpowder treason
Should ever be forgot;
Guy Faukes, and his companions below,
Contriving Old England's overthrow,
With thirty-six barrels of gunpowder, did contrive
To blow up the King, the Church, and Parliament alive.
Halloo, boys!
Halloo, boys!
Make the bells ring:
Halloo, boys!
Halloo, boys!
God save the King.
Huzza! huzza! huzza!

AN ALLUSION TO HORACE, Book I. Ode 22.

The man that loves his King and Nation,
And shuns each vile association,
That trusts his honest deed i' th' light,
Nor meets in dark cabals, by night,
With fools, who, after much debate,
Get themselves hang'd, to save the state.*
Place me among a hundred spies,
Let all the room be ears and eyes;
Or search my pocket-book and papers,
Nor word nor line shall give me vapours;
But still my loyalty I 'll boast,
King George the Fourth shall be my toast.

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* Alluding to a late conspiracy.

PLAYFORD'S
MUSICAL COMPANION.

A 2 VOC: 1672. Mr Thos Tempest.

What if we drink let no man think there's

Trea_ _son in the Cup there's Trea_ _son

in the Cup 'gainst the King it is not a_ny

thing, 'tis a plot to blow our sor_ _rows

up 'gainst the King it is not a_ny thing—'tis a

plot to blow our sor_ _rows up:

Ne'er charge pure wine with such de_ _sign 'tis too

S.

no_ble fill the glass; let's be free with_out

fear, loy_al_tie liv_ _eth here, in Vi_ _no

S.

Ve_ _ri_ _tas. *Repeat Pia:*

A LOYAL SCOTCH SONG,

ENTITULED,

The true Protestant's Happiness and Satisfaction under King George's good Government.

To the Tune of—"O my Bonny Highland Laddy."

I.

When Britain's happiness I view,
Which under George it does discover,
Methinks that each good Protestant
Of such a King will be a lover.

II.

Sure Providence on Britain smiles
More than it does on any other,
When such a blessing it bestows
As is the great and good Hanover.

III.

O Britain! Happy now thou art,
Since of thy Crown George is possessor,
And happy likely for to be
With a true Protestant successor.

IV.

The Great William we may thank
Who was our Liberty's restorer,
Who, as a legacy most rich,
Did leave us the true brave Hanover.

V.

And now with joyfulness we see
The Royal George King of our Nation,
Whose Royal right we will maintain
With courage bold and true affection.

VI.

May Providence protect and guide
Our Royal George that is come over,
Long may he prosper, live and reign,
And never meet with an opposer.

FIFTH OF NOVEMBER.

TUNE—" Lillibulero."

THIS is the bless'd day which a plot did betray,
To blow up our king and our parliament too;
When Papists and Atheists did scamper away,
And durst not perform what they swore they would do.
The Gunpowder Plot shall ne'er be forgot,
Nor James's intriguing with France and with Rome:
Let's always remember the fifth of November,
When Papists and tyrants did twice meet their doom.

Faux, with his dark lanthorn, was caught by the neck,
As he was preparing to blow up the train,
That so both our church and our state he might wreck,
And bring us to Popery and slavery again.
The Gunpowder Plot, &c.

Faux, Piercy, and Rockwood, with Rome's other saints,
Her Stanleys, her Garnets, her Digbys, her Wrights,
Her Owens, her Winters, her Catesbys, and Grants,
They revell'd by day, and they plotted a-nights.
The Gunpowder Plot, &c.

Her Gerards, her Tesmunds, her Halls, and her Kays,
Her Baldwins, her Bates, and her Treshams, combin'd,
The power of the Pope and the Spaniards to raise,
That they might restore the High-church to their mind.
The Gunpowder Plot, &c.

Some did themselves murder, and others were shot;
Some were burnt with powder, for others prepar'd;
Some couples were hang'd for this damnable plot:
Great pity it was that any were spar'd.
The Gunpowder Plot, &c.

What Rome thus had lost in James the First's reign,
In that of the Second she hop'd to retrieve,
'Cause France was more strong to support her than Spain;
But once more the fates did the harlot deceive.
The Gunpowder Plot, &c.

For William from Holland with forces came o'er,
And this blessed day in Great Britain did land,
To save us from France and from Rome's bloody whore,
And James ran for shelter to *Louis le Grand.*
The Gunpowder Plot, &c.

Thus, though we were almost undone by the dad,
As millions still living do well understand,
French Tories and Papists a thing call'd his lad
Would fain have govern and rule o'er this land.
But the Gunpowder Plot shall ne'er be forgot,
Nor James's intriguing with France and with Rome:
Let's ever remember the fifth of November,
And may all our Perkinites have their just doom.

———

KING WILLIAM's BIRTH-DAY.

TUNE—" Lillibulero." *

LET's sing the brave hero whom Heav'n did ordain
To quell wicked tyrants, and nations set free;
Who humbled proud Lewis, and cut through the chain
That he made for the people of every degree.
Hero, hero, sing the brave hero,
William the glorious, the gallant Nassau,
The hero who sav'd us when James had enslav'd us,
The hero who sav'd our religion and law.

French Lewis did league with Popish King James,
The Protestants all over the world to destroy;
The Tyber did threaten to swallow the Thames,
That Papists our posts and estates might enjoy.
Hero, hero, &c.

King James did us threaten with his Irish host,
And Papist on church, state, and armies obtrude;
The Jesuits, and Rome's other leeches, did boast
That they should be glutted with heretic blood.
Hero, hero, &c.

King James sent our Protestant bishops to th' Tower,
And all our good clergy had Smithfield in view;
Great swarms of Rome's locusts did hope to devour
Those who to religion proved steadfast and true.
Hero, hero, &c.

King James, for advancing his Catholic cause,
Our colleges, benches, and pulpits did fill
With Papists, that so our religion and laws
Might both be new-modell'd and tun'd to his will.
Hero, hero, &c.

---

* Composed by H. Purcel.

King James seized our charters and garbled our towns,
That he might have parliament at his command;
Our lords and our gentry, by bribes and by frowns,
He would have persuaded for Popery to stand.
Hero, hero, &c.

James cut-throats made judges, and juries did pack,
That he might dispose of estates and of lives;
And that all might be ready the nation to wrack,
His priests were to bill with our daughters and wives.
Hero, hero, &c.

By whippings and tortures, exorbitant fines,
Knives, axes, and halters, and wresting of law,
James murder'd our laymen and lash'd our divines,
And swore he would keep us for ever in awe.
Hero, hero, &c.

The nation no longer the tyrant could bear,
But bravely resolv'd for great Orange to call:
Even those who to passive obedience did swear,
Sent for him to rescue the nation from thrall.
Hero, hero, &c.

The tyrant, alarm'd, like a coward did quake,
As soon as he heard that brave William would come;
He cring'd, and he flatter'd, he own'd his mistake,
And promis'd our rights to restore, all and some.
Hero, hero, &c.

But James, when he heard that a tempest dispers'd
Part of the Dutch fleet, did alter his mind.
His promises all, old and new, were revers'd;
For oaths made to heretics never can bind.
Hero, hero, &c.

The gallant Nassau, when the wind turn'd about,
Pursued his design, and in Britain did land;
When James march'd against him with his Popish rout,
And at Salisbury Plain he did threaten a stand.
Hero, hero, &c.

When our Protestant troops and commanders then saw,
That James at the nation's destruction did aim,
Abandon'd by daughters and both sons-in-law,
To stand by him longer they thought it a shame.
Hero, hero, &c.

The tyrant's heart ach'd, and his nose it did bleed,
So James thought it proper his flight to begin;
Then back he did gallop, with horse at full speed,
And soon was pull'd down from the throne for his sin.
Hero, hero, &c.

Thus Orange, like Cæsar, came, saw, and did conquer:
His foes were dispers'd like a mist by the wind,
And James went to France with his warming-pan younker.
Oh! that he had ne'er left a Tory behind!
Hero, hero, &c.

Let's sing the brave prince who Great Britain did save,
And rescued her darling, the glorious Queen Anne,
Whom Papists and Tories would send to her grave,
And adopt dada's brat from the French warming-pan.
Hero, hero, &c.

Let 's sound William's fame, and his memory advance,
In songs of high triumph, again and again;
The hero who lower'd the ambition of France,
And neither allow'd her the Indies nor Spain.
Hero, hero, &c.

May Hanover prosper, whom great William chose
To finish what he and brave Anne had begun:
As we drove out King James, spite of Lewis's nose,
Let's keep the true daughter and hang the false son.
Hero, hero, &c.

For the youngster, to prove himself of the right line,
King James in whatever is bad will exceed;
And then it is easy for us to divine,
Hanover's protection we sadly shall need.
Hero, hero, &c.

Then curs'd be those priests, and those laymen to boot,
That with this succession so gladly would part!
May our laws them pursue, and cut off branch and root,
While Hanover 's nearest her majesty's heart.
Hero! hero! sing the brave hero,
William the glorious! the gallant Nassau!
Who, that he might save us from those who 'd enslave us,
HANOVER'S SUCCESSION established by law.

DULCE DOMUM.

HAVING occasion to speak of Winchester, I thought it right to give the celebrated song of "Dulce Domum;" and by the following accounts it will appear that there is some mistake respecting the history of it.

In the History of Winchester will be found some remarks, which will strengthen the account I have given of our national Anthem, "God save the King!" as they apply equally to James the First and Charles the First. Of Charles the First it states, there is a curious medallion of the royal pair, with their legend round it, and in the centre an emblem of the blessed Trinity, with the following chronogram:—"Sint Domûs hujus Pii Reges Nutritii, Reginæ Nutrices Piæ."* The corbels, from which the ribs of the vaultings spring, consist of four large royal busts, dressed and coloured from the life, representing Charles and his father James, alternately. To the north-east is the bust of James, with his characteristic

* May pious Kings be the nursing fathers, and pious Queens the nurses of this church.

1672 **His Majesties Health.** Mr Jer. Savile.

Here's a health un - to His Ma-jes-ty, with a

Here's a health un - to His Ma - jes-ty, with a

Here's a health un - to His Ma-jes- ty, with a

Fa la la la la la la Con - - ver-sion to his

Fa la la la la la la Con - - ver-sion to his

Fa la la la la la la Con - - ver-sion to his

e - - nemies with a Fa la la la la la la

e - - nemies with a Fa la la la la la la

e - - nemies with a Fa la la la la la la

And he that will not pledge this health, I

And he that will not pledge this health, I

And he that will not pledge this health, I

wish him nei--ther wit nor wealth nor

wish him nei--ther wit nor wealth nor

wish him nei--ther wit nor wealth nor

yet a Rope to hang him--self with a

yet a Rope to hang him--self with a

yet a Rope to hang him--self with a

Fa la la la la la la la la la with a

Fa la la la la la la la la la with a

Fa la la la la la la la with a

Fa la la la la la la.

Fa la la la la la la la la.

Fa la la la la la la.

motto above it, " Beati Pacifici." * To the south-east is that of Charles, with this inscription, " Vivat Carolus." † To the south-east, James again is seen, and the following words, " Per Christum, cum Christo." ‡ And to the north-west, Charles again, for the second time, from this legend, " Christo Auspice Regno." §

By the above account, we see that at Winchester " God save the King," applies equally to James and Charles, being spoken of alternately as father and son, and nothing of the kind is to be found before the time of James the First; also, at the top of the steps leading to the quire, are two fine copper statues, finely cast, one of King James the First, on the right hand, and the other of King Charles the First on the left hand.

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* Blessed are the peace-makers!

† God save King Charles.

‡ Through Christ, and with Christ.

§ I reign under the auspices of Christ.

DULCE DOMUM.

THE MUSIC BY JOHANNES READING. PUB. BIRCHALL.

THE POETRY BY—TURNER.

I.

Concinamus, O Sodales!
Eja! quid silemus?
Nobile canticum!
Dulce melos, Domum!
Dulce domum, resonemus!

Chorus. Domum, domum, dulce domum!
Domum, domum, dulce domum!
Dulce, dulce, dulce domum!
Dulce domum, resonemus.

II.

Appropinquat, ecce! felix
Hora gaudiorum,
Post grave tædium
Advenit omnium
Meta petita laborum.

Chorus. Domum, &c.

III.

Musa! libros mitte, fessa;
Mitte pensa dura,
Mitte negotium,
Jam datur otium;
Me mea mittito cura!

Chorus. Domum, &c.

IV.

Ridet annus, prata rident,
Nósque rideamus;
Jam repetit domum
Daulias advena,
Nósque domum repetamus.
Chorus. Domum, &c.

V.

Heus, Rogere, fer caballos,
Eja! nùnc eamus,
Limen amabile
Matris et oscula
Suavitèr et repetamus
Chorus. Domum, &c.

VI.

Concinamus ad Penates,
Vox et audiatur!
Phosphore! quid jubar,
Segniùs emicans,
Gaudia nostra moratur,
Chorus. Domum, &c.

TRANSLATION

OF DULCE DOMUM.

I.

Sing a sweet melodious measure,
Waft enchanting lays around;
Home! a theme replete with pleasure!
Home, a grateful theme resound.
Chorus. Home, sweet home! an ample treasure!
Home! with every blessing crown'd!
Home! perpetual source of pleasure,
Home! a noble strain, resound.

II.

Lo! the joyful hour advances,
Happy season of delight!
Festal songs, and festal dances,
All our tedious toil requite,
Chorus. Home! sweet home! &c.

III.

Leave, my wearied muse, thy learning,
Leave thy task, so hard to bear;
Leave thy labour, ease returning,
Leave my bosom, O! my care.
Chorus. Home! sweet home! &c.

IV.

See the year, the meadow, smiling,
Let us then a smile display ;
Rural sports our pain beguiling,
Rural pastimes call away.
Chorus. Home ! sweet home ! &c.

V.

Now the swallow seeks her dwelling,
And no longer loves to roam ;
Her example thus impelling,
Let us seek our native home.
Chorus. Home ! sweet home ! &c.

VI.

Let our men and steeds assemble,
Panting for the wide campaign ;
Let the ground beneath us tremble,
While we scour along the plain.
Chorus. Home ! sweet home ! &c.

VII.

Oh ! what raptures, oh ! what blisses,
When we gain the lovely gate ;
Mother's arms, and mother's kisses,
There our bless'd arrival wait.
Chorus. Home ! sweet home ! &c.

VIII.

Greet our household gods with singing,
Lend, O Lucifer, thy ray ;
Why should light, so slowly springing,
All our promised joys delay ?
Chorus. Home ! sweet home ! &c.

Dulce Domum was composed by John Reading in the reign of King Charles the First, and sung on the evening preceding the Whitsun holidays at St. Mary's College, Winchester: at which time the masters, scholars, and choristers, attended by a band of music, walk in procession round the courts of the college, singing in Latin the above verses; and which, tradition says, is in commemoration of a boy belonging to that school, who, for some misdemeanour, was confined to the college during the holidays; which lay so heavy on his mind, that, after composing the song of Dulce Domum, he is said to have pined and died.*

Another account relates the circumstance thus: —Dulce Domum was written about two hundred years since, by a Winchester scholar, detained at the time of breaking-up, and chained to a tree or pillar for some offence to the master, when the other scholars had liberty to visit their respective homes, while the breaking-up lasted; this scholar was so affected with grief at being thus detained from seeing his dear home, and for the loss of his liberty, that he was passionately moved to write his distressful sentiments of anxiety. On finding himself deprived of the sight of his friends, like the rest of his school-companions, and calling to mind the loss of all the beloved objects of

* History of Winchester.

his happiness, he died broken-hearted, before his companions returned. In memory of this unhappy incident, the scholars of Winchester school, or college, attended by the master, chaplains, organist, and choristers, have an annual procession, and walk round the pillar, or tree, three times, to which their fellow collegian was chained, singing all the time.*

Much exertion has been made by the Editor to obtain more particulars of the history of Dulce Domum; but his inquiries have been in some degree unsuccessful. He has not been able to collect any information upon the subject respecting the words, except the old tradition, as above related, that it was written by a boy of the name of Turner. But the authenticity of this tradition may, perhaps, be doubted: for that a boy should write a song expressive of his joy at going home when he was confined for the holidays, appears highly improbable. Verses written at such a time would rather contain lamentations on his confinement. Let the reader consider whether the expressions, "Eja, quid silemus?"—"Nosque rideamus,"—"Eja! nunc eamus,"—"Phospore, quid jubar, gaudia nostra moratur,"—could proceed from a youth, who was precluded from partaking of the general joy by his imprisonment. To

* Gentleman's Magazine, March 1796.

remove this disagreement between the tradition and the character of the song, the following conjecture is offered: that the author having for some offence been confined to the college during one vacation, was so overjoyed on the approach of the next vacation at the prospect of going home, after a whole year's absence from his friends, that he wrote this song to express his unusual delight on the occasion.

* It is stated in the History of Winchester, that Dulce Domum was composed by John Reading, in the reign of King Charles the First. It appears by the following title to a book published by himself, that the account there given of him cannot be correct:—

"By subscription, a book of new Anthems, containing a Hundred Plates, fairly engraven, with a thorough bass figured for the Organ, or Harpsichord, with proper Retornels. By John Reading, Organist of St. John's, Hackney; educated in the Chapel Royal, under the late famous Dr. Blow."

Dr. Blow was born in the year 1648, the same year in which King Charles the First died; and Blow was not appointed master of the children of the Chapels Royal until the year 1674. Reading, being educated in the chapel under Dr. Blow, as stated above, could not have composed the music

* Remarks by Editor.

of Dulce Domum in the reign of Charles the First, as the History of Winchester states; and he must have been one of the first set of boys after Blow was appointed, to have even composed it in the reign of Charles the Second. Supposing Reading to have been seven years old when Blow was appointed, he would have been but seventeen years old when King Charles the Second died, as he reigned only about ten years after Blow was appointed master.

HANDEL'S ORATORIOS.

As it is not generally known who compiled the words of Handel's Oratorios, I shall give the following account of such as I have met with :—

THE MESSIAH,

The words compiled by CHARLES JENNENS, a Nonconformist gentleman of considerable fortune, at Gopsal, in Leicestershire, first performed at Convent Garden Theatre, in the year 1741.

DEBORAH,
ESTHER,
ATHALIA,

Compiled by Colonel DAVID HUMPHREYS, an American, who died at Canonbury, January 11, 1738, aged 40.

ACIS AND GALATEA,

By GAY.

ALEXANDER'S FEAST,

ON THE POWER OF MUSIC,

By DRYDEN, in honour of St. Cecilia's Day, 22d of November; altered for music by Mr. HUGHES.

SAMSON AND SEMELE,

From SAMSON AGONISTES, by MILTON; words selected by Mr. CONGREVE.

An English Opera, entitled

ALCESTE,

The words by Dr. SMOLLETT; this music was subsequently adapted by HANDEL to DRYDEN's Ode for St. Cecilia's Day, 1687.

RINALDO, words by ROSSI, from TASSO's Jerusalem.
TESEO, words by HAYM.
IL PASTOR FIDO, words by ROSSI.
AMADIS, words by HEIDEGGER.
RADAMISTO, words by HAYM.
FLORIDANTE, words by ROLLI.
OTHO, words by HAYM.
JULIUS CÆSAR, words by HAYM.
FLAVIUS, words by HAYM.
TAMERLANE, words by HAYM.
RODELINDA, Queen of Lombardy, words by HAYM.
SIROE, words by HAYM.
PARTHENOPE, words by SILVIO STAMPIGLIA.
PORO, words by METASTASIO.
EZIO, words by METASTASIO.
SOSARMES, words by MATTEO NORIS.

Dr. MORELL was also employed by HANDEL; he selected the words of

SAUL AND SUSANNA.

The following anecdote is told of Dr. Morell. He took the liberty of suggesting to Handel, that the music he had written to some lines of his was contrary to the sense of the passage. Instead of taking this friendly hint from one who was, at least, a better judge of English poetry than himself, he considered it as the greatest insult that could be offered to his talent, and with all the violence of insulted pride, he exclaimed, "Vat! you teach me music! The music ish good music! it ish your vords, Sir, ish bad! Here," he continued, "here ish my music, (thumping vehemently upon the harpsichord) go you and make vords to my music."

TIME AND TRUTH,

By George Jeffreys, of Weldron, in Northamptonshire, nephew to James Lord Chandos, who died 17th of August, 1755, aged 77.

TEMPEST,
TYRANNIC LOVE,
ŒDIPUS,
KING ARTHUR,

The music by H. Purcel; the words by Dryden.

ARTAXERXES.

Music by Dr. Arne; the poetry, translated from Metastasio, by John Hoole; and the words of the Opera by Dr. Arne.

GLEES.

GIPSY GLEE.

From the Opera of Guy Mannering.

Three Voices. Two Trebles and Bass.

Mr. H. R. Bishop.

I. Single, Birchall.

The chough and crow to roost are gone,
The owl sits on the tree,
The hush'd winds wail with feeble moan,
Like infant charity;
The wild-fire dances on the fen,
The red star sheds its ray,
Uprouse ye, then, my merry men,
It is our op'ning day!

II.

Both child and nurse are fast asleep,
And closed is ev'ry flower,
And winking tapers faintly peep
High from my lady's bower;
Bewilder'd hinds, with shorten'd ken,
Shrink on their murky way,
Uprouse ye, then, my merry men,
It is our op'ning day!

III.

Nor board, nor garner, own we now,
Nor roof, nor latched door,
Nor kind mate bound by holy vow,
To bless a good man's store;
Noon lulls us in a gloomy den,
And night is grown our day,
Uprouse ye! then, my merry men,
And use it as ye may.

JOANNA BAILLIE.

GLEE FOR FOUR VOICES.

Treble, Contra, Tenor, Bass.

WM. KNYVETT.

I. Birchall.

Behind yon hill, where Lugar flows,
'Mang moors and mosses many O!
The wintry Sun the day has closed,
And I'll away to Nannie O!

II.

The weslin wind blaws loud and shrill,
The night's both dark and rainy O!
But I'll get my plaid, and out I'll steal,
And o'er the hills to Nannie O!

III.

My Nannie's charming, sweet, and young,
No artful wiles to win ye O!
May ill befal the flatt'ring tongue,
That would beguile my Nannie O!

IV.

Her face is fair, her heart is true,
As spotless as she 's bonnie O !
The op'ning daisy, wet with dew,
No purer is than Nannie O !

V.

Come weel, come woe, I care na' by,
I 'll take what Heav'n will send me O !
No other care in life have I,
But live and love my Nannie O !

BURNS.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

WM. KNYVETT.

The rose, the sweetly blooming rose,
Ere from the tree it 's torn,
Is like the charms which beauty shews
In life's exulting morn:
But ah ! how soon its sweets are gone,
How soon it with'ring lies !
So, when the eve of life comes on,
Sweet beauty fades and dies :
Then, since the fairest form that 's made,
Soon with'ring we shall find,
Let each possess what ne'er will fade,
The beauty of the mind.

C. Fox.

ODE,

To the Memory of the late Mr. Samuel Webbe, some years Secretary to the Noblemen's Catch Club. Selected by a Committee, for adaptation to Music. The words by William Linley, Esq.*

Four Voices. Contratenor, 2 Tenors, Bass.

Chant we the requiem, solemn, sad, and sweet;
And mute awhile, amid the festive throng,
Be joy's inspiring song!
Strew we with cypress boughs the Muses' seat;
For he, the father of the varying lay,
Of pain and sickness long the suffering prey,
Sinks to the grave; and leaves unstrung the lyre,
Silent each liquid note—extinct its sacred fire.
List to that plaintive strain!—
Was it "Thy voice, O Harmony!"† that sung
Anselmo's magic lyre unstrung—
Ne'er on th' enraptur'd sense to burst again
Those chords so sweetly wild, so full, so clear?
It was thy "awful sound!"—the distant bell
Beats slow, responsive to the anthem's swell,
That pours the parting tribute o'er his hallow'd bier.
"When winds breathe soft,‡" where rests Anselmo's clay?
Round our lamented minstrel's shrine
Shall "Forms unseen §" the deathless wreath entwine,
Soft warbling in the breeze the tributary lay.

---

* Brother to the late Mrs. Sheridan.

† "Thy voice, O Harmony, with awful sound!" Music by Webbe, poetry by Congreve.

‡ "When winds breathe soft." Author of the poetry unknown. Music by Webbe.

§ "By fairy hands their knell is rung,
By forms unseen their dirge is sung."
From the Glee composed by Dr. Cooke, which gained a prize in 1771, "How sleep the brave." Poetry by Collins.

The preceding words were set to music by several professional gentlemen, and the prize assigned to Mr. C. Evans, as being the best composition.

Mr. Samuel Webbe gained twenty-seven prizes by his best compositions in music. He died, at his chambers in Gray's Inn, on Saturday, May 26, 1816, aged 76, and was buried in St. Pancras churchyard, near Mr. Danby.

SERIOUS GLEE FOR FOUR VOICES.

Contratenor, 2 Tenors, Bass.

The words selected from a poem by the Composer of the Music. Gained the Prize, May 22, 1821, at the Noblemen's Catch Club. Wm. Linley, Esq.

At that dread hour, when beams celestial day,
And the world's idle pomp dissolves away,
When, dreadful in his wrath, th' Almighty shrouds
His awful thunders in a night of clouds!
When Power's vast fabric shall be rent in twain,
And monumental flatteries plead in vain!
On thy lone grave the *star of peace* shall shine,
O Faith! and saints thy hallow'd form enshrine;
Breathe life immortal o'er thy humble sod,
And bear thee, wing'd with Hope, triumphant to thy God!

CHEERFUL GLEE FOR FOUR VOICES.

JAS. ELLIOTT.

MS.—Returned for the Prize, 1821.

Invest my head with fragrant rose,
That on fair Flora's bosom grows!
Distend my veins with purple juice,
That mirth may through my soul diffuse!
'Tis wine and love, and love in wine,
Inspires our youth with flames divine.

Thus, crown'd with Paphian myrtle, I
In Cyprian shades will bathing lie;
Whose snow if too much cooling, then
Bacchus shall warm my blood again.
'Tis wine and love, and love in wine,
Inspires our youth with flames divine.

CHEERFUL GLEE FOR FOUR VOICES.

Contratenor, 2 Ten. Bass.

Gained the Prize at the Noblemen's Catch Club,
May 22, 1821. Mr. C. EVANS.

Bacchus! great Bacchus! place me near the bowl,
That I may quench my thirsty soul
In floods of wine.—Bring me, boy,
The largest goblet—fill it high,
Sparkling like fair Hebe's eye.
Who does not drink, and fill again,
Endures a life of care and pain.
Quaff the rich and purple stream,
Joy in every eye shall beam;
And in transports of delight
Let wine and music crown the night.

JOHN BAILEY, Esq.

GLEE FOR FOUR VOICES.

Con. Ten. 2 Ten. and Bass.

Wm. Horsley, M. B.
Birchall.

Here my Chloe, charming maid,
Here, beneath the genial shade,
Shelter'd from each ruder wind,
Lovely Chloe, lie reclined;
Lo! for thee, the balmy breeze
Gently fans the waving trees,—
Streams that whisper through the grove,
Whisper low the voice of love.

Anacreon, Ode 22.

GLEE FOR FIVE VOICES.

Treble, Conten. 2 Ten. and Bass.

Lord Mornington.*
Mr. Sale.†

O bird of eve! whose love-sick notes
I hear across the dale,
Who nightly to the moon and me
Dost tell thy hapless tale;
O hear a brother mourner's plaint!
To Chloe's window fly,
Tell her I bleed for love of her,
For love of her I die.

---

* Father to the great Duke of Wellington.

† Secretary to the Noblemen's Catch Club.

GLEE FOR FOUR VOICES.

Con. Ten. 2 Tens. and Bass.

Lord MORNINGTON.
Mr. Sale.

Here let me lie where infant flow'rets grow,
Where sweetest verdure paints the ground below,
Where the shrill warblers charm the solemn shade,
And zephyrs pant along the cooler glade;
Where happy silence lulls the quiet soul,
And makes it calm as summer's waters roll.

GLEE FOR FOUR VOICES.

Treble, Con. Ten. Tenor and Bass.

Lord MORNINGTON.
Mr. Sale.

ON GENERAL MONK.

Rest, warrior, rest, what wonders hast thou done!—
Restored Britannia, and an empire won;
Falling, thou conquer'st in the arms of death,
And hail'st the triumph with thy parting breath.
To tell the tale no marble can suffice,
Behold thy hist'ry in a nation's eyes.
Though to this hallow'd shrine in tears we come,
Asserted Albion is her hero's tomb.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass.

Lord MORNINGTON.

Mr. Sale.

Soft sleep, profoundly pleasing power,
Sweet patron of the peaceful hour,
O lister from the calm abode,
And hither wave thy magic rod;
Extend thy gentle soothing sway,
And charm the canker care away.

GLEE FOR FOUR VOICES.

Treble, Con. Ten. Tenor, Bass.

Lord MORNINGTON.

Mr. Sale.

Choicest work of this creation,
Nature's fairest sweetest flow'r,
Care for thee has no cessation,
But increases every hour.
O too lovely charming creature,
Maid by whom my heart 's subdu'd,
Graces shine in every feature,
Such before was never view'd.
Inspir'd by thee, I long, I burn
To give thy worth the highest praise,
I wish to pay a just return,
But weak and feeble are my lays.

GLEE FOR FIVE VOICES.

Con. Ten. 3 Tens. and Bass.

Wm. Horsley, M. B.
Birchall.

"Well, then, I will begin, for I hate contention:

CORIDON'S SONG. *

I.

Oh the sweet contentment
The countryman doth find!
Heigh trollollie loe,
Heigh trollollie lee,
That quiet contemplation
Possesseth all my mind:
Then care away,
And wend along with me.

V.

The ploughman, though he labour hard,
Yet on the holy-day,
Heigh trollollie loe,
Heigh trollollie lee,
No emperor so merrily
Does pass his time away:
Then care away,
And wend along with me.

VII.

The cuckoo and the nightingale
Full merrily do sing,
Heigh trollollie loe,
Heigh trollollie lee,

---

* Eight verses.

And with their pleasant roundelays,
Bid welcome to the spring:
Then care away,
And wend along with me.

Walton's Compleat Angler, p. 164.
JOHN CHALKHILL, Esq.

"Well sung, Coridon: this song was sung with mettle; and it was choicely fitted to the occasion: I shall love you for it as long as I know you. I would you were a brother of the angle; for a companion that is cheerful, and free from swearing and scurrilous discourse, is worth gould. I love such mirth as does not make friends ashamed to look upon one another next morning; nor men, that cannot well beare it, to repent the money they spend when they be warmed with drink: and take this for a rule,—You may pick out such times, and such companies, that you may make yourselfs merrier for a little, than a great deal of money; for 'tis the company, and not the charge, that makes the feast."

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

Lord Mornington.

Mr. Sale.

Beneath this rural cell,
Sweet-smiling peace and calm content
Far from the busy crowd sequester'd dwell;
Mortals approaching near,
The hallow'd seat revere,
Nor bring the loud tumultuous passions here;
For not for these is meant the sacred silence of the stream,
Nor cave prophetic prompting fancy's dream;
If with presumption rude
Thy daring steps intrude;
Know that with jealous eye
Peace and content will fly;
The thoughtful genius of this lone abode,
And guardian spirit of this solemn wood,
Will sure revenge the sacrilegious wrong:
Reflection's tear will then in secret flow,
And all the haunted solitude belong
To melancholy's train,
Who points the sting of pain
With keen remorse and oft redoubled woe.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass.

WM. BEALE.

THE EVENING WALK.

How sweet the calm of this sequester'd shore,
  Where ebbing waters musically roll,
And solitude, and silent eve restore,
  The soft, the placid temper of the soul.
The sighing gale, whose murmurs lull to rest
  The busy tumult of declining day,
To sympathetic quiet soothes the breast,
  And every emotion dies away.

MISS CARTER.

ROUND FOR FOUR VOICES.

WM. HORSLEY, M. B.

MAY DAY.

The village bells ring merrily,
The milkmaid sings so cheerily;
With flowery wreaths and ribbons crown'd,
Now May-Day comes its annual round;
The May-pole rears its head so gay,
While on the turf all dance and play.

MRS. HUNTER.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. J. Eccles.

I. Birchall.

Wine does wonders ev'ry day,
Makes the heavy light and gay,
Throws off all their melancholy;
Makes the wisest go astray,
And the busy toy and play,
And the poor and needy jolly.

II.

Wine makes trembling cowards bold,
Men in years forget they're old,
Women leave their coy disdaining,
Who 'till then were shy and cold;
Makes the niggard slight his gold,
And the foppish entertaining.

John Crowne, 1699.

Justice Busy, acted at Lincoln's-Inn-Fields.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. Bass.

Wm. Beale.

Birchall.

Come let us join the roundelay,
And sing the jocund time away;
While the fauns and satyrs round,
Dance along on fairy ground;
And the merry nymphs and swains,
Gaily trip these rural plains; Fal, la, la.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Ten. and Bass.

WM. BEALE.
Author.

This pleasaunt monthe of Maie,
The faunes and satyres trippe it,
Alle nature now is gaie;
The lively nymphes, and gentle swaynes,
See, see, how lighte they skippe it,
Thirsis cease toe lamente;
Let not despayre o'ertake thee,
Thy mistresse will relente;
She comes toe ease thye woundedde harte,
Then up, sadde swayne, and wake thee.
Fal, la, la.

JOSEPH GWILT, Esq.

GLEE FOR FIVE VOICES.

2 Contens. 2 Tens. Bass.

WM. HORSLEY, M.B.

Awake, awake, my lyre!
And tell thy silent master's humble tale,
In sounds that may prevail;
Sounds that gentle thoughts inspire:
Though so exalted she,
And I so lowly be;
Tell her such different notes make all thy harmony.
Now all your forces try,
Now all your charms apply,
Revenge upon her ear, the conquest of her eye.

Sleep, sleep again, my lyre!
For thou canst never tell my humble tale,
In sounds that will prevail;
Nor gentle thoughts in her inspire.
All thy vain mirth lay by,
Bid thy strings silent lie;
Sleep, sleep again, my lyre! and let thy master die.

COWLEY.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

WM. HAWES.

Harmonic Institution.

FAIRY GLEE.

I.

We fairy folk delight in sport,
And pass the summer's night in sport:
In many a ring
We dance and sing,
And sometimes even fight in sport.

The zephyr bends the broom for us,
And wafts the night's perfume for us,
And the moonlight plays
On the golden sprays,
That bower the banquet-room for us.

II.

Unshod the pearly dew we cross,
Unmarr'd the blossom's hue we cross,
And the feather shook
On the breezy brook
Will carry all our crew across.

Her light the glow-worm finds for us,
The gnat her shrill horn winds for us;
And the spider's wire,
From brier to brier,
When we bestride it swings for us.

III.

We ever are inclined to good,
And watch with eager mind the good;
Nor is aught display'd,
In all that 's made,
Wherein we cannot find a good.

Would mortals be possess'd like us
Of pleasure, peace, and rest, like us,
O let them be
Guiltless as we,
And then they will be bless'd like us.

J. F. M. Dovaston.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

R. J. S. Stevens.

A SONG.

Go, lovely rose!
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet, and fair, she seems to be.

Tell her that 's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.

Then, die! that she,
The common fate of all things rare,
May read in thee:
How small a part of time they share,
That are so wondrous sweet and fair!

Waller's Poems.

GLEE FOR THREE VOICES.

Two Trebles and Bass.

DR. CALLCOTT.

Birchall.

THE MAY FLY.

Poor insect, what a little day
Of sunny bliss is thine,
And yet thou spread'st thy light wings gay,
And bid'st them spreading shine.

Thou humm'st thy short and busy tune,
Unmindful of the blast,
And careless while 'tis burning noon,
How short that noon has past.

A shower would lay thy beauty low,
The dew of twilight be
The torrent of thy overthrow,
Thy storm of destiny.

Then, insect, spread thy shining wing,
Hum on thy busy lay,
For man, like thee, has but his spring,
Like thine it fades away.

GLEE FOR THREE VOICES.

Conten. Ten. Bass.

WM. HORSLEY, M. B.

Birchall.

Hither boy, a goblet bring,
Be it of wine's ruby spring,
Bring me one, and bring me two,
Nought but purest wine will do;
Wine 's the sun, the moon, sweet soul,
We will call the waning bowl;
Bring the sun, and bring him soon,
In the bosom of the moon,
Dash us with this liquid fire,
It will thoughts divine inspire;
And by nature taught to glow,
Let it like the waters flow.

Translated from the Persian of HAFEZ.

GLEE FOR FOUR VOICES.

WM. HORSLEY, M. B.

Sweet nymph of my devotion,
Let thy smile
My heart beguile,
For care 's an idle notion;
Then let love be free!

Since nature gave thee beauty;
Grant a kiss,
The highest bliss,
For know it is thy duty;
Listen, girl, to me.

PETER PINDAR

MOTETT FOR FIVE VOICES.

2 Treb. Conten. Ten. Bass.

Wm. Beale.

Birchall.

Observe the rising lilies snowy grace,
Observe the various vegetable race,
They neither toil nor spin, but careless grow,
Yet see how warm they blush, how bright they glow:
What regal vestments can with them compare,
What king so shining, or what queen so fair?

Paraphrase on the 28th and 29th verses
of the 6th chapter of St. Mathew.

GLEE FOR FOUR VOICES.

Conten. 2 Ten. Bass. Wm. Beale.

TO THE ROSE. Birchall.

Go rose, and on Themira's breast
Find, happy flower, thy throne and tomb,
When jealous of a fate so bless'd,
How shall I envy thee thy doom?
Should some rude hand approach thee there,
Guard the sweet shrine thou wilt adorn,
Ah, punish those who rashly dare,
And for my rivals keep thy thorn.

GLEE FOR FOUR VOICES.

Conten. 2 Ten. Bass. Wm. Beale.
Birchall.

CHANGE OF LOVE.

Once did I sigh and groan,
Drink tears, draw loathed breath,
And all for love of one
Who did affect my death;
But now, thanks to Disdain!
I live relieved of pain,
For sighs I singing go,
I burn not as before,
No, no, no, no, no!

Wm. Drummond's Poems.

GLEE FOR FIVE VOICES.

Wm. Horsley, M.B.
Birchall.

THE MYNSTRELL'S SONG OF ELYNOUR.

As Elynour by the green lesselle* was sitting,
As from the sun's heat she had harried,
She said, as her white hands white hosen was knitting,
What pleasure it is to be married.
Sing hey down a dee,
And hoe down a dee,
And derry down dee.

---

* Hedge.

My husband, Lord Thomas, a forester bold,
As ever clove pin or the basket,
Does no cherysareneys* from Elynour hold;
I have it as soon as I ask it.
Sing hey down a dee, &c.

When I liv'd with my father in merry Cloud-dell,
Though 'twas at my life to mind spinning;
I still wanted something, but what ne could tell;
My lord father's barb'd hall no winning.
Sing hey down a dee, &c.

Lord Walter, my father, he loved me well,
And nothing unto me was needing;
But should I again go to merry Cloud-dell,
In sothen 'twould be without redeynge.†
Sing hey down a dee, &c.

She said, and Lord Thomas came over the lea,
As he the fat derkynns‡ was chaceing,
She put up her knitting, and to him went shee;
So we leave 'em both kindly embraceing.

CHATTERTON'S Poems.

---

* Comforts. † Advice. ‡ Young deer.

GLEE FOR FOUR VOICES.

Wm. Beale.
Birchall.

Now the star of day is high,
Fly, my girls, in pity fly;
Bring me wine in brimming urns,
Cool my lip, it burns, it burns;
Sunn'd by the meridian fire,
Panting, languid, I expire;
Give me all those humid flowers,
Drop them o'er my brow in showers.
Scarce a breathing chaplet now
Lives upon my feverish brow;
Every dewy rose I wear
Sheds its tears, and withers there.

18th Ode of Anacreon.

GLEE FOR FOUR VOICES.

Conten. 2 Ten. Bass.

Wm. Horsley, M. B.
Clementi.

Come, gentle zephyr, lend thy aid,
Forsake yon gliding spring,
To seek my lovely weeping maid;
Oh! wave thy swiftest wing.
And when you find the blooming fair,
Oh tell her what I feel;
In plaintive murmurs to her ear,
My sighs, my vows reveal.

Rannie.

GLEE FOR THREE VOICES.

Conten. Ten. Bass.

Wm. Horsley, M. B.

Hail! sweet patroness of song,
Welcome here our shades among;
To thee we pour the vocal lay,
In catch, and glee, and roundelay;
Here then wake thy tuneful shell,
Here with us thy votaries dwell.
Let thy notes melodious rise,
Filling the soul with ecstasies;
Combining all the magic pow'r of sound,
Let nought but harmony be heard around.

GLEE FOR THREE VOICES.

2 Trebles and Bass.

Wm. Horsley, M. B.

Clementi.

When shall we three meet again?
Oft shall glowing hope expire,
Oft shall wearied love retire,
Oft shall death and sorrow reign,
Ere we three shall meet again.
Though in distant lands we sigh,
Parch'd beneath a hostile sky,
Though the deep between us rolls,
Friendship shall unite our souls;
Still in fancy's rich domain,
Oft shall we three meet again.

GLEE FOR FOUR VOICES.

THOS. F. WALMISLEY.

Do you, said Fanny, t'other day,
In earnest love me, as you say;
Or are those tender words applied,
To fifty girls alike beside?
Dear, cruel girl, cried I, forbear;
For by those eyes, those lips, I swear—
She stopp'd me as the oath I took,
And cried, you 've sworn—now kiss the book.

ELEGANT EXTRACTS.

GLEE FOR FIVE VOICES.

THOS. F. WALMISLEY.

Island of bliss! amid the subject seas,
That thunder round thy rocky coasts, set up,
At once the wonder, terror, and delight
Of distant nations; whose remotest shores
Can soon be shaken by thy naval arm,
Not to be shook thyself, but all attempts
Baffling, as thy hoar cliffs the loud sea-wave.

THOMSON'S Seasons.

GLEE FOR THREE VOICES.

WITH AN ACCOMPANIMENT FOR THE PIANOFORTE.

THOS. F. WALMISLEY.

THE FAIRY OF THE DALE.

Who is it that sleeps on the cowslip bed,
Or kisses the leaves of the flow'ret red?
Who is it that sports with the violet blue,
And weighs down the heath-bell with pearly dew?
'Tis the Fairy of the Dale.

Who is it that perches on downy wings,
And merrily frisks as the throstle sings?
Who is it that sits by the glow-worm's fire,
Playing soft music on the magic lyre?
'Tis the Fairy of the Dale.

Who is it that gambols in sunny ray,
Coursing fair gossamer along the way?
Who is it that laughs at the arrow's race,
And flits round the earth in a moment's space?
'Tis the Fairy of the Dale.

Who is it that plays with the phosphor light,
And the way-worn traveller mocks by night;
Who is it that frightens the maidens fair,
With coughs from the hedge, or screams in the air?
'Tis the Fairy of the Dale.

Written by the Rev. R. S.

GLEE FOR FOUR VOICES.

THOS. F. WALMISLEY.

On parent knees, a naked new-born child,
Weeping thou sat'st, while all around thee smil'd.
So live! that sinking in thy last long sleep,
Calm thou may'st smile, while all around thee weep.

SIR WM. JONES.

GLEE FOR FOUR VOICES.

THOS. F. WALMISLEY.

TO PITY.

Hail! lovely pow'r! whose bosom heaves the sigh,
When fancy paints the scene of deep distress,
Whose tears spontaneous crystalize the eye,
When rigid fate denies the power to bless:
Not all the sweets Arabia's gales convey
From flow'ry meads, can with that sigh compare,
Nor dewdrops glitt'ring in the morning ray,
Seem near so beauteous as that falling tear.

GLEE FOR THREE VOICES.

THOS. F. WALMISLEY.

EPITAPH ON A ROBIN.

Tread lightly here, for here, 'tis said,
When piping winds are hush'd around,
A small note wakes from under ground,
Where now his tiny bones are laid.

No more in lone and leafless groves,
With ruffled wing and faded breast,
His friendless, homeless spirit roves,
Gone to the world where birds are blest!

Where never cat glides o'er the green,
Or schoolboy's giant form is seen,
But love, and joy, and smiling spring,
Inspire their little souls to sing.

S. Rogers, Esq.

GLEE FOR FOUR VOICES.

Thos. F. Walmisley.

My mind is my kingdom; but if thou wilt deign
A queen there to reign without measure,
Then come o'er its wishes, and homage to reign,
And make it an empire of pleasure.

Then of thoughts, and emotions, each mutinous crowd,
That rebell'd at stern reason and duty,
Returning, will yield all their loyalty proud
To the halcyon dominion of beauty.

T. Campbell, Esq.

GLEE FOR FIVE VOICES.

THOS. F. WALMISLEY.

Thou hast an eye of tender blue,
And thou hast locks of Daphne's hue,
And cheeks, that shame the morning's break,
And lips, that might for redness make
  Roses seem pale beside them :
But whether soft, or sweet as they,
Lady, alas! I cannot say,
  For I have never tried them.

Yet thus created for delight,
Lady, thou art not lovely quite,
For dost thou not this maxim know,
That prudery is beauty's foe,
  A stain that mars a jewel?
And e'en that woman's angel face
Loses a portion of its grace,
  If woman's heart be cruel.

Visct. STRANGFORD, from Camoens.

GLEE FOR FOUR VOICES.

THOS. F. WALMISLEY.

Busy, curious, thirsty fly,*
Drink with me, and drink as I;
Freely welcome to my cup,
Couldst thou sip, and sip it up.

---

* Made extempore by a gentleman, occasioned by a fly drinking out of his cup of ale.

Make the most of life you may,
Life is short, and wears away:
Both alike are mine and thine,
Hast'ning quick to their decline;
Thine 's a summer, mine no more,
Though repeated to threescore;
Threescore summers, when they 're gone,
Will appear as short as one.

ETHERIDGE.

The following Verse is not in the Glee.

[Yet this difference we may see
'Twixt the life of man and thee:
Thou art for this life alone,
Man seeks another when 'tis gone;
And though allow'd its joys to share,
'Tis virtue here hopes pleasure there.] *

CANZONET FOR THREE VOICES.

Treble, Conten. Bass. WM. BEALE.
Birchall.

O hark! my love, on ev'ry spray,
Each feather'd warbler tunes his lay;
'Tis beauty fires the ravish'd throng,
And love inspires the melting song:
Then let my raptur'd notes arise,
For beauty darts from Emma's eyes.

RICHARD HEWITT.

---

* This moral finale was added by the Rev. Mr. Plumptree; see his "Collection of Songs," Vol. I. p. 257, where a third verse appears to the original composition, which was probably omitted by Ritson, from its incongruity of metaphor.

MADRIGAL FOR FOUR VOICES.

Treble, Conten. Tenor, Bass.

WM. HAWES.

Hawes.

ADDRESS TO THE NIGHTINGALE.

Sweet Philomela ! breathe thy plaintive lay,
While radiant Cynthia sheds her silver ray ;
O ! soothe my pains, and tell the echoing grove,
No voice but thine can soothe the pains of love !

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass.

WM. HAWES.

In yonder bower lies Pleasure sleeping,
And near him mourns a blooming maid,
He will not wake, and she sits weeping,
When, lo ! a stranger proffers aid ;
His hurried step, and glance of fire,
The god of wishes wild declare,
Wake Pleasure, wake, exclaims Desire,
And Pleasure wakes to bless the fair.
But soon the maid in luckless hour,
Desire asleep is doom'd to view ;
Try Pleasure, try, she cries, your power,
And wake Desire, as he woke you.
Fond girl ! thy pray'r exceeds all measure,
Distinct his province each must keep ;
Desire shall ever wait on Pleasure,
And Pleasure lull Desire to sleep.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

WM. HAWES.

ON AN EARLY PRIMROSE.

Sweet modest flow'ret, that beneath the thorn
  Unfold'st thy beauties in the lonely dell;
I meet thy fragrance in the breath of morn,
  In wilds where solitude and silence dwell;
How like the rustic poet's lot is thine,
  Whom nature taught the simple song to raise,
Doom'd in oblivion's darkest shades to pine,
  He chants, but seldom gains the mead of praise:
So in some pathless desert thou art prone
  To shed thy sweet perfume, and fade unknown.

GLEE FOR FOUR VOICES.

2 Treb. Ten. Bass. WM. HAWES.

ANNOT LYLE'S SONG.

Wert thou like me, in life's low vale,
  With thee how blest that lot I 'd share;
With thee I 'd fly, wherever gale
  Could waft, or bounding galley bear;
But parted by severe decree,
  Far different must our fortunes prove,
May thine be joy! enough for me
  To weep and pray for him I love.
The pangs this foolish heart must feel,
  When hope shall be for ever flown,
No sullen murmur shall reveal,
  No selfish sigh shall ever own;

Nor will I, through life's weary years,
Like a pale drooping mourner move,
While I can think my secret tears
May wound the heart of him I love.

WALTER SCOTT.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass. WM. HAWES.

THE COLLECTOR.

EPITAPH. (WRITTEN AT SPITHEAD.)

Hark! hark! to the knell,
It comes in the swell
Of the stormy ocean-wave;
'Tis no earthly sound,
But a toll profound
From the mariner's deep sea grave.

There in the billow,
The sand their pillow,
Ten thousand men lie low;
And still their dirge
Is sung by the surge
When the stormy night winds blow.

Sleep, warrior! sleep,
On your pillow deep,
In peace; for no mortal care,
No art can deceive,
No anguish can heave
The heart that once slumbers there.

Cambridge Newspaper.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

WM. HAWES.

AN IMITATION.

I.

What means this strangeness now of late,
Since time must truth approve,
This distance may consist with state,
It cannot stand with love.
'Tis either cunning or distrust,
That may such ways allow;
The first is base, the last unjust,
Let neither blemish you.

II.

For if you mean to draw me on,
There needs not half this art;
And if you mean to have me gone,
You overact your part.
If kindness cross your wish'd content,
Dismiss me with a frown;
I 'll give you all the love that 's spent,
The rest shall be my own.

SIR ROBERT AYTON, 1516.

GLEE FOR FIVE VOICES.

Treble, Conten. 2 Tens. Bass.

WM. HAWES.

Love, though divided, marks my every line,
On that I live more constant than the dove;
Vows unto him I pay, whose power divine
Ends as it first began, nought else but love.

CHATELAR'S Effusions of Love.

GLEE FOR FIVE VOICES.

2 Trebles, Conten. Tenor, Bass.

WM. HAWES.

Dear are the bonds, my willing heart that binds,
Form'd by three chords, in mystic union twin'd;
The first by beauty's rosy fingers wove,
The next by pity, and the third by love.

GLEE FOR THREE VOICES.

Two Trebles and Bass. WM. HAWES.

Goe thy waie, since thou wilt goe,
There is none shall stay thee, noe!
Lyche thy vowes, be thou untrue,
Always changeing old for new;
And as thou hast beene false to menny,
Be not constant unto ennye.
Goe thy waie.

Yet I will not curse those eies
Where bewytching bewtye lyes,
Noe, nor wish that form defaced,
Where so bad a mynd is placed;
Wythe thy bewtye few can stryve,
Wythe thy falshood nonne alyve;
And as, &c. Goe thy waie.

Lyve, then, styll, pryde of the cyttie,
Voyde of love, as voyde of pittye;
Bee not tyed to tooe or three,
There is choyce enough for thee,
And when thou waxest out of date,
Then repent thee, though too leate;
And as, &c. Goe thy waie.

But when all thy choyce is spent,
If thy false heart chance relent,
That relenting I'll disdayne,
If thou entreate my love again,
Then shalt thou heare me thus reply,
No, no, I dare thee, leest I dye;
For as, &c. Goe thy waie.

An old English Ballad.

GLEE FOR FIVE VOICES.

2 Conten. Ten. 2 Bass.

Wm. Horsley, M.B.

Birchall.

Why, gentle shepherd, on the mountain's brow,
With dangerous footsteps dost thou love to go?
Has Amarillis' voice thy bosom charm'd,
And all, and all thy tender feeling warm'd?
With anxious, anxious love, and soft desire,
Return, thou pensive swain, the amorous fire;
O make, O make the reed declare thy flame,
And teach the echoes Amarillis' name;
Thy warblings sweet will her fond passion move,
And bend her alter'd soul to thee and love.

2d. vol. of Poetical Amusements at a Villa near Bath.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. Wm. Hawes.

See the glasses, they are empty,
Fill, fill, fill! my soul is dry,
Sure such wine as this will tempt ye
To carouse in sympathy.
Thirsty souls, like plants aspiring,
Moisture ever are desiring;
Thus caressing
Nature's blessing,
We'll the sober world defy.

See the bottle, how its beauty
  Smiles, smiles, smiles in every face,
We to Bacchus owe a duty,
  Drink, brave heroes! drink apace:
Could the globe be fill'd with claret,
Souls like our's would never spare it;
    Ever drinking,
    Void of thinking,
  We 'll the happy hour embrace.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. WM. HAWES.

Love, like a bird, born in a cage,
  In bondage gaily sings;
Nor sighs to rove, but prizes more
  His fetters than his wings;
Then do not strive those chains to break,
  Though lighter than a feather;
They 're twin'd so closely round the heart,
  That both must break together.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. DR. CHARD.
Winchester.

THE GREENLAND HUNTER.

Cold are the breezes on Greenland's coast,
Where breakers of ice meet the billow;
But love is the Greenland hunter's host,
His pole-star, his pilot, his pillow;
Joyous he welcomes the solar ray,
Dancing the twilight all away.

When the sun o'er his hazy horizon rides,
In his radiant course thus surrounding,
In his fur-clad surge, through the valleys he slides,
Where the bear and the beaver are bounding;
How jovial the sports of a Greenland day,
Hunting the six months' sun away!

Pale, pale is the light of the Polar star,
From the chase that directs him so weary;
When the sun in the ocean sinks his car,
And consigns him to darkness so dreary;
How sweet in the arms of his love to lie,
Slumb'ring the six months' night away.

GLEE FOR THREE VOICES.

DR. CHARD.

O! when shall I visit the land of my birth,
The loveliest land on the face of the earth!
When shall I those scenes of affection explore,
Our forests, our fountains,
Our hamlets, our mountains,
With the pride of our mountains, the maid I adore!
O! when shall I dance on the daisy white mead,
In the shade of an elm, to the sound of the reed!

When shall I return to that lowly retreat,
Where all my fond objects of tenderness meet!
The lambs, and the heifers, that follow my call,
My father, my mother,
My sister, my brother,
And dear Isabella, the joy of them all!
O! when shall I visit the land of my birth,
'Tis the loveliest land on the face of the earth!

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

SAM. WEBBE.
Clementi.

Serene and mild we view the evening air,
The pleasing picture of the smiling fair;
A thousand charms our sev'ral senses meet,
Cooling the breeze with fragrant odours sweet;
But, sudden if the sable clouds deform
The azure sky, and threat the coming storm,
Hasty we flee, ere yet the thunders roar,
And dread what we so much admired before.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. SAM. LONG.
Clementi.

Where'er you tread, your foot shall set
The primrose and the violet;
Nature her charter shall renew,
And take all lives of things from you;
The world depend upon your eye,
And when you frown upon it, die.

GLEE FOR SIX VOICES.

2 Trebles, Conten. Ten. 2 Bass.

DR. CALLCOTT.
Clementi.

Soft and safe tho' lowly grave,
Fast o'er thee my tears shall flow;
Only hope the hapless have,
Only refuge left for woe.
Constant love, and grief sincere,
Shall thy hallow'd turf pervade;
And many a heartfelt sigh and tear,
Hapless youth, shall soothe thy shade.
Lighted by the moon's pale shine,
See me, to thy memory true,
Lowly bending at thy shrine.
Many a votive flow'r to strew.
But how little do these flow'rs
Prove my love and constancy,
Yet a few sad fleeting hours,
And, dear youth, I 'll follow thee.

No, sweet flow'rets! no such charms,
No such virtues can ye boast;
Yet he's torn from my fond arms,
Yet my faithful love is cross'd;
But a radiant morn shall rise,
Loit'ring moments, faster flow,
Till with him I tread the skies,
Smile at death, and laugh at woe.

GLEE FOR FOUR VOICES.

Conten. 2 Ten. and Bass.

THOS. COOKE.

Goulding.

A knight there came from the field of slain,
His steed was drench'd with the falling rain;
He rode to the forest to rest his head,
Till the day should dawn on his grassy bed;
But his wounds bled fast, and his courser fell,
Ere he reach'd the brook in the forest dell;
His shield hung low, and the moon's wan beam
Shone sad and soft on the murm'ring stream;
He could not wind his bugle horn,
And he died (at the brook) ere the early morn.
Pray for the soul of the knight who fell
At the mossy brook, in the forest dell;
Peace to his shade! Amen, amen.

THOS. COOKE.

ROUND FOR THREE VOICES.

H. B. Bishop.
Goulding.

MILLER AND HIS MEN.

When the wind blows,
When the mill goes,
Our hearts are all light and merry;
When the wind drops,
Then the mill stops,
We drink, and sing hey down derry.

GLEE FOR FIVE VOICES.

2 Treb. Conten. Ten. Bass.

Thos. Attwood.
Monzani.

In tatter'd weed, from town to town,
Is hapless Primrose doom'd to stray,
Compell'd, a wretched wand'rer known,
To seek a home from day to day;
Barefoot, as she strolls forlorn,
O'er the flint or pointed thorn,
Silent must her sorrow be,
Her madrigal sweet charity.
At evening will the village hind
In rapture listen to her song,
And buy her toys, in hope to find
What future joys to him belong.

GLEE FOR FOUR VOICES.

2 Trebles and 2 Bass.

WITH DOUBLE ACCOMPANIMENT.

J. F. WALMISLEY.

I. Monzani.

Ye mariners of England,
That guard our native seas,
Whose flag has brav'd a thousand years
The battle and the breeze!
Your glorious standard launch again,
To match another foe,
As ye sweep
Through the deep,
While the stormy tempests blow!
While the battle rages loud and long,
And the stormy tempests blow!

II.

The spirits of your fathers
Shall start from every wave;
For the deck it was their field of fame,
And ocean was their grave;
Where Blake and mighty Nelson fell,
Your manly hearts shall glow!
As ye sweep, &c.

III.

Britannia needs no bulwark,
No towers along the steep;
Her march is on the mountain waves,
Her home is on the deep;
With thunders from her native oak,
She quells the floods below!
As they roar
On the shore, &c.

IV.

The meteor flag of England
Shall yet terrific burn;
Till danger's troubled night depart,
And the star of peace return.
Then, then, ye ocean warriors!
Our song and feast shall flow,
To the fame
Of your name,
When the storm has ceased to flow,
When the fiery fight is heard no more,
And the storm has ceased to blow.

T. Campbell, Esq.

FAIRY GLEE FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

WM. HAWES.

RECITATIVE.

Sing me the song thou usedst, when our fairies
Stole thee, whilst sleeping, from the nether world,
And thou didst wake from human infancy,
Helpless, yet lovely in thy helplessness,
Into a fairy's full maturity.

GLEE.

'Tis merry, 'tis merry, to wander in air,
And sport away life without sorrow or care:
On the cloud, in the wind, on the foam of the sea,
Still the fairy 's at home, and still merry is he;
Vain pleasure! light merriment! happiness? no;
'Tis a flower that springeth and bloometh below;
It mocks at our clime, at our sky, at our art,
'Tis the flower of feeling, its soil is the heart,
The smile of true love is the sunshine it wears.
'Tis merry, &c.

And it oft looks the brightest when dewy with tears,
Oh! the tears that are shed on the breast that we love,
Are jewels all fairy-land's treasures above.
'Tis merry, &c.

GLEE FOR THREE VOICES.

Conten. Ten. Bass. WM. HAWES.

THE LARK.

The lark that shuns on lofty boughs to build
Her humble nest, lies silent in the field;
But if the promise of a cloudless day,
Aurora smiling bids her rise and play,
Then straight she shews 'twas not for want of voice,
Or power to climb, she made so low a choice;
Singing, she mounts, her airy wings are stretch'd
Towards heaven, as if from heaven her notes she fetch'd. WALLER.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

J. WILBYE.
J. Gwilt, Esq.

Thus saith my Cloris bright,
When we of love sit down and talk together:
Beware of love (deere)
Love is a sprite!
A walking sprite!
And love is this and that,
And oh! I wot not what;
And comes, and goes againe, I wot not whither.
No, no, these are but bugs, to breed amazing,
For in her eies I saw his torchlight blazing!

MADRIGAL FOR FOUR VOICES.

2 Contens. and 2 Bass.

J. Weelkes.
J. Gwilt, Esq.

Our country swains in the morris dance,
Thus woo and win their brides;
Will. for our town for Kate the next prance,
The hobby-horse at pleasure frolick rides.
I woo with tears,
And ne'er the near,
I dye in grief,
And live in fear.

MADRIGAL FOR FOUR VOICES.

2 Contens. and 2 Bass. J. Wilbye.
J. Gwilt, Esq.

Happy streams! whose trembling fall
With still murmur softly gliding,
Happy birds! whose chirping call
With sweet melody delighting,
Hath moved her flintie and relentless hart
To listen to your harmony,
And sit securely in these downs apart,
Inchanted with your melody.
Sing on, and carrol forth your glee,
She graunts you leave her rayes to see.
Happy were I, could love
But so delight her;
But aye, alas! my love
Doth still despight her.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

J. Bennet.

J. Gwilt, Esq.

I wander up and down, and fain would rest me,
Yet cannot rest, such cares do still molest me;
All things conspire, I see,
And this consent in,
To find a place for me
Fit to lament in.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

J. Wilbye.

J. Gwilt, Esq.

When Cloris heard of her Amintas dying,
She grieved then for her unkind denying,
Oft sighing sore, and with a heart unfayned,
I dye! I dye! I dye! she thus complayned;
Whom when Amintas spyed,
Then both with joy outcryed,
I love, I love, sweet Cloris' eye,
And I, Amintas till I dye!

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. Bass. J. Wilbye.
J. Gwilt, Esq.

As matchlesse beauty thee a phœnix proves,
Fair Leonilla, so thy sowre sweet loves;
For when young Acon's eye thy proud hart tames,
Thou dyest in him, and livest in my flames!

MADRIGAL FOR FOUR VOICES.

Treb. Conten. Ten. Bass.
J. Dowland.
J. Gwilt, Esq.

Come again,
Sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again, in sweetest sympathy!

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.
Rob. Johnson.
I. J. Gwilt, Esq.

Defyled is my name full sore,
Through cruel spyte and false report,
That I may say for evermore,
Farwell, my joye! adewe, comfort!

II.

Full wrongfully yee judge of mee,
Unto my fame a mortal wounde:
Say what ye list, it will not bee,
Ye seeke for that cannot be founde.

The above short poem, by the manuscript from which it was taken, appears to have been composed about the time of Henry the Eighth. It was, with another, communicated by a very judicious antiquary lately deceased, whose opinion of them was, that they were written either by, or in the person of Anne Boleyn; a conjecture which her unfortunate history renders very probable.

SIR J. HAWKINS,
3d. vol. p. 30.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

THOS. BATESON.
J. Gwilt, Esq.

Dame Venus, hence! to Paphos goe,
For Mars is gone to the field;
He cannot tend sweet love's embrace,
In hand with spear and shield:
The roaring cannons thunder out
Such terrors as not fit
A tender impe of your regarde,
Which dall'ing still doth sit.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. Bass. J. BENNET.
J. Gwilt, Esq.

Sing loud, ye nymphs and shepherds of Parnassus !
With sweet delights your merry notes consenting,
Since time affords to banish love relenting,
Fortune, she smiles sweetly still to grace us.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass. J. BENNET.
J. Gwilt, Esq.

Cruel, unkind! my heart, thou hast bereft me,
And wilt not leave while any life is left me,
And yet, and yet, and yet, still will I love thee.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass. J. FARMER.
J. Gwilt, Esq.

Thirsis, thy absence grieves my wounded heart,
Yet I rejoyce to be in thy esteem;
Ah woe is me! that now I must depart
From thee,
More dear to me
Than Crœsus' wealth;
But if on earth I may not see thy face,
I 'll fly to heav'n, to seek thee in that place.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

GEO. KIRBYE.
J. Gwilt, Esq.

What can I doe, my dearest!
Of thy sweet help deprived,
Of those thy fair eyes,
By which I still have lived!
How can my soul endure,
Thus charged with sadness,
Exile from thy dear sight,
So full of gladness!

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

JOHN BENNET.
J. Gwilt, Esq.

Thirsis, sleepest thou? holla, let not sorrow slay us,
Hold up thy head, man, said the gentle Melibœus.
See, summer comes again, the country's pride adorning,
Hark how the cuckoo singeth this fair April morning;
Oh! oh! said the shepherd, and sighed, as one all undone,
Let me alone, alas! and drive him back to London.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

J. WILBYE.

J. Gwilt, Esq.

Fly not so swift, my deere! behold me dying,
If not a smiling glance for all my crying,
  Yet kill me with thy frownes;
The satyrs ore the lawnes full nimbly dauncing,
Frisk it apace to view thy beauties glancing;
  See how they coast the downes:
Fayne would'st thou turn and yeeld them their
    delight,
But that thou fear'st least I should steale a sight.

MADRIGAL FOR FOUR VOICES.

2 Trebles, Conten. and Bass.

T. BATESON.

J. Gwilt, Esq.

Whither so fast? see how the kindly flow'rs
    perfume the aire,
And all to make thee stay;
The climbing woodbind clipping all these bowers,
For feare thou passe away;
Fortune our friend, our foe will not gainesay,
Stay but a-while, Phœbe no tell-tale is,
Kisse she her Endimion, I'll my Phœbe kisse.

MADRIGAL FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

G. P. A. Prenestine.

J. Gwilt, Esq.

False loue, now shoot, and spare not,
Now doe thy worst, I care not;
And to dispatch mee
Vse all thine art, and all thy craft to catch mee;
For yeeres amisse bestow'd
I now repent me,
And time consumed in vain pursuites I languish,
That brought me nothing else but griefe and anguish;
And now at length have vowed
At liberty to live, since to assaile mee,
Both thy bow and thy brand nought doth avayle thee;
For from thee good, nor ill, comfort, nor sorrow,
I will not hope, nor feare now, nor to-morrow.*

---

* Only 50 copies of the above Madrigals, by J. Gwilt, Esq. were printed, the plates of which were afterwards destroyed. The Editor has observed, with great regret, how much the beautiful style of Madrigal composition is neglected; and but for their being now and then brought forward, would chance to be forgotten.

GLEE FOR FIVE VOICES.

2 Contens. 2 Tens. and Bass.

WM. HAWES.

With eyes upraised, as one inspired,
Pale Melancholy sat retired,
And from her wild sequester'd seat,
In notes by distance made more sweet,
  Pour'd through the mellow horn her pensive soul,
And dashing soft from rocks around,
Bubbling runnels join'd the sound:
  Through glades and glooms the mingled measure stole,
Or o'er some haunted stream with fond delay
In hollow murmurs died away;
  When Cheerfulness, a nymph of healthier hue,
Her bow across her shoulders slung,
  Her buskins gemm'd with morning dew,
Blew an inspiring air, that dale and thicket rung,
The hunters' call to fauns and dryads known,
The oak-crown'd sisters and her chaste-eyed queen,
Satyrs and sylvan boys were seen,
Peeping from forth their valleys green;
Brown Exercise rejoiced to hear,
And Sport leapt up, and seized his beechen spear.

From COLLINS's Ode on the Passions.

GLEE FOR FOUR VOICES.

WM. HORSLEY, M. B.

Dear is my little native vale,
The ring-dove builds and warbles there;
Close by my cot she tells her tale
To every passing villager.
In orange groves and myrtle bowers,
That breathe a gale of fragrance round,
I charm the fairy-footed hours
With my loved lute's romantic sound;
The shepherd's horn at break of day,
The ballet danced in twilight glade;
The canzonet and roundelay
Sung in the silent woodland shade;
These simple joys, that never fail,
Shall bind me to my native vale.

WILTON.

ANACREONTIC FOR TWO VOICES.

WM. HORSLEY, M. B.

Born I was to meet with age,
And to walk life's pilgrimage;
Much, I know, of time is spent,
Tell I can't what's resident;
Howsoever, cares adieu,
I'll have nought to say to you;
But I'll spend my coming hours,
Drinking wine, and crown'd with flowers.

HERRICK, 1640.

GLEE FOR FOUR VOICES.

JOHN SALE.

Ditto.

The various seasons of the year,
As they successively appear,
Life's stages, as they roll, display,
And much morality convey;
In spring we bud, in summer blow,
And in the prime of manhood glow;
In autumn we in part decay,
And winter sweeps us quite away.
Then take the boon kind Heaven bestows,
In bloom of youth when beauty glows;
Be bless'd to-day, perhaps to-morrow
May clouded rise, and teem with sorrow.

Universal Mag. 156.

GLEE FOR FIVE VOICES.

2 Trebles, Conten. Bass.

JOHN SALE.

Ditto.

Say, lovely rose, since half reveal'd
My view thy beauty meets,
Has dread of morning's bleak wind seal'd
The fragrance of thy sweets?
Yet dearest to the enamour'd sight
Thy purple form appears,
As, blushing o'er the moss's height,
Thy cup its head uprears.

Trust, whilst thy outward leaves are shewn,
Our fancy paints the rest;
Once seen, adieu! thy all is known
To fancy's flatt'ring test.
Such are the charms my fair one deck,
In person as in mind:
Where half-seen heaves her swelling neck,
Half-told her sense I find.

Universal Mag. 1788.

GLEE FOR FOUR VOICES.

2 Trebles, Conten. Bass.

JOHN SALE.
Ditto.

The smiling morn, the breathing spring,
Invite the tuneful birds to sing;
And while they warble from each spray,
Love melts the universal lay.
Let us, Amanda, timely wise,
Like them improve the hour that flies,
And in soft raptures waste the day,
Among the shades of Endermay.

DAVID MALLET.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

Lord MORNINGTON.

Mr. Sale.

Go, tell Amynta, gentle swain,
I would not die, nor dare complain:
Thy tuneful voice with numbers join,
Thy words will more prevail than mine.
For souls oppress'd, and dumb with grief,
The gods ordain'd this kind relief,
That music should in sounds convey
What dying lovers dare not say.
A sigh or tear perhaps she 'll give,
But love on pity cannot live;
Tell her that hearts for hearts were made,
And love with love is only paid.

DRYDEN.

GLEE FOR FOUR VOICES.

Conten. 2 Ten. Bass.

Lord MORNINGTON.

I. Mr. Sale.

Blow on, ye winds, descend, soft rain,
To soothe my tender grief;
Your solemn music lulls my pain,
And gives me short relief.
In some lone corner would I sit,
Retired from human kind,
Since mirth, nor show, nor sparkling wit,
Can please my anxious mind.

II.

The sun, which makes all nature gay,
Torments my weary eyes,
And in dark shades I spend the day
Where Echo sleeping lies;
The sparklig nstars, which gaily shine,
And glitt'ring deck the night,
Are all such cruel foes of mine,
I sicken at the sight.

Aviary, 142.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. and Bass.

STEP. PAXTON.

Great father Bacchus to my song repair,
For clust'ring grapes are thy peculiar care;
For thee, large bunches load thy bending vine,
And the last blessings of the year are thine;
To thee his joys the jolly Autumn owes,
When the fermenting juice the vat o'erflows.
Come, Bacchus, strip with me, come, drench all o'er
Thy limbs in musts of wine, and drink at every
pore.

MADRIGAL FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

THOS. FORD, 1607.
Birchall.

There is a lady sweet and kind,
Was never face so pleased my mind;
I did but see her passing by,
And yet I love her 'till I die.

Her gesture, motion, and her smiles,
Her wit, her voice, my heart beguiles;
Beguiles my heart, I know not why,
And yet I love her 'till I die.

Cupid is winged, and doth range
Her country, so my love doth change;
But change she earth, or change she sky,
Yet will I love her 'till I die.

The above beautiful Madrigal was brought to the Ancient Concert, in the year 1820, by Mr. Bartleman, and was one of the last things sung by him. He died April 15, 1821.

GLEE FOR FOUR VOICES.

Treble, Conten. Ten. Bass.

Wm. Horsley, M. B.
Chapel.

Her eyes the glow-worm lend thee,
The shooting stars attend thee,
And the elves also,
Whose little eyes glow,
Like the sparks of fire befriend thee.

No Will-o'-th'-wisp mislight thee,
Nor snake or slow-worm bite thee,
But on, on thy way,
Not making a stay,
Since ghosts there 's none t' affright thee;

Let not the dark thee cumber;
What though the moon does slumber,
The stars of the night
Will lend thee their light,
Like tapers (clear) without number.

Thus Julia let me woo thee,
Thus, thus to come unto thee,
And when I shall meet
Thy silvery feet,
I 'll yield my soul unto thee.

Herrick 1640.

GLEE FOR THREE VOICES.

2 Trebles and Bass.

Dr. Callcott.

THALABA. Birchall.

O vale of many waters,
Morn, and night, my age shall groan for you,
And to the grave go down in sorrow;
Thou shalt give thy fruits,
But who shall gather them?
Thy grapes shall ripen,
But who shall tread the vintage?
Fly his wrath, for strong is his right hand
That bends the bow:
The arrows that he shoots are sharp,
And err not from their aim.

Ossian.

GLEE FOR THREE VOICES.

Conten. Ten. Bass.

Dr. Callcott.

ROSEMARY. Birchall.

Sweet-scented flower, who art wont to bloom
On January's front severe,
And o'er the wint'ry desert drear
To waft thy waste perfume;
Come, thou shalt form my nosegay now,
And I will bind thee round my brow;
And as I twine the mournful wreath,
I 'll weave a melancholy song,
And sweet the strain shall be and long,
The melody of death.

Poems of H. K. White.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass.

Lord Mornington.
Mr. Sale.

THE REQUEST.

Gently hear me, charming maid,
Cupid come, and lend thy aid,
Her heart to soothe, my pain remove,
Maria smile, and say you love.
To be loved by one so fair,
Is to be bless'd beyond compare.

The two last lines by H. Carey.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass. Mr. Sale.
Ditto.

Be gone, dull Care! no more I 'll pine,
No longer here be found;
Great Bacchus gives me rosy wine,
With joy, lo! I am crown'd.
Old Care be gone, with wrinkled brow,
No more shalt thou controul;
Great Bacchus, at whose shrine I bow,
Gives joys that glad the soul.

GLEE FOR FOUR VOICES.

Conten. 2 Tens. Bass.

WM. HORSLEY, M. B.

Clementi.

In the play of "Alfred" Emma sings:

I.

If those who live in shepherds' bower
Boast not the rich and costly bed,
The new-mown hay, and breathing flower,
A softer couch beneath them spread.

II.

If those who sit at shepherds' board
Soothe not their taste by wanton art,
They take what Nature's gifts afford,
And take it with a cheerful heart.

III.

If those who join in shepherds' sport,
Gay dancing on the daisied ground,
Have not the splendour of a court,
Yet love adorns the merry round.

JAS. THOMSON.

After the Danes had made themselves masters of Chippenham, the strongest city in the kingdom of Wessex, Alfred was at once abandoned by all his subjects. In this universal defection, that monarch found himself obliged to retire into the little Isle of Athelney in Somersetshire, a place then rough with woods, and of difficult access; there, in the habit of a peasant, he lived unknown for some time in a shepherd's cottage.

Bayerische Staatsbibliothek MÜNCHEN

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An account of the national anthem entitled God save the King!

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